श्रीजयदेव-विरचिता

पीयूष-लहरी

(सटीका)

Edited with a Sanskrit Commentary, English translation and introduction

BY

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PĪYŪSA-LAHARĪ

AN ONE-ACT DRAMA OF POET JAYADEVA

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The "Pīyūsa-Laharī" by Jayadeva is one of the one-act dramas discovered in my research for valuable old manuscripts of Orissa. I am in possession of many one-act dramas of which Jayadeva's Pīyūsa-Laharī is the oldest. These one-act dramas were staged in the temple of Lord Jagannātha to propitiate the Lord at the instance of the overlord of Orissa. The Pīyūsa-Laharī belongs to that class of dramas known as Gosthi (**हीना गर्भविमर्शाभ्यां पञ्चषड्योषिदन्विता। कामश्रृङ्गार संयुक्ता स्यादेकाङ्कविनिर्मिता। साः दः**).

This drama is also called Gosthīrūpaka. The poet and dramatist Jayadeva had this Gosthī played by a party of his own in the temple of Lord Jagannath.[1] This party is very likely a Vaisnava Sadgosthī corresponding to one that still exists among Orissan Vaisnavas of Achyutānand school which performs the Nitya-Rāsalīla of Śrikṛshna with the chief cowherdess, Rādhā.

The subject matter of Pīyūsa-Laharī is the vernal sportive dance of Śrīkṛshna with his beloved cowherdesses with Rādhā at their head. This is also the theme of the celebrated "Gītagovinda." If one reads both the Pīyūsa-Laharī and the Gītagovinda, one will be led to believe that the former is the introductory portion of the Rāsalīlā of Śrīkṛshna with the Gopis. In Pīyūsa-Laharī the desire of the Gopis to be united with Kṛshna in a sacred dance is fulfilled, i.e., the Gopis are united with Lord Kṛshna. The real sportive dance (Rāsalīlā) of Kṛshna with Rādhā at the head of the Gopis is fully shown in the Gītagovinda. This fully confirms that Pīyūsa-Laharī is the first and Gītagovinda is the second part of the Rāsalīlā. Pīyūsa-Laharī is a supplement to Gītagovinda. From this we may safely assert that the same author by writing the two works has given the theme a complete form. The style of both the works is the same. Though the style is chiefly Gaudīya, full of long compounds, it is musical, sonorous, racy, not at all halting, but all the more enrapturing the soul of the reader. At places we find the Pānchālī and Vaidarvī styles also. This holds good in both the works. The poet says in Pīyūsa-Laharī that he himself and the moon are the only two objects that can melt the stone.[2] In his case he melts the heart of the stone-hearted and the moon melts the real stone Chandrakāntamaṇi. In Gitagovinda he likewise says that his language is sweet, soft and charming.[3] As regards sweetness, sugar, grape, ambrosia, milk, mango and the lower lip of the beloved sink into insignificance before the love songs of Jayadeva. (**साध्वी माध्वीक चिन्ता न भवति भवतः शर्क रे कर्कशासि,** Sloke No. 12 of the 12th canto of Gītagovinda).

The last but one sloka of Gītagovinda contains, as it were, the developed form of the same idea which is found in the last but one sloka of the Pīyūsa-Laharī (**कवीनामस्माकं गतहरिणपीयूषकिरण...कपटात्**)

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1. Vide sloka No. 4. **गोष्ठी श्रीजयदेव पण्डितमणेः सा वर्त्तते नर्त्तितुम्।**
2. Vide sloka No. 8.:—**अश्मद्रवीकर्त्तुमिमौ समर्थौ** etc.
3. **मधुरकोमलकान्तपदावलीं श्रृणु तदा जयदेव सरस्वतीम्।**

And again the line **यद् गान्धर्व कलासु** etc. **सानन्दाः परिशोधयन्तु सुधियः श्रीगीतगोविन्दतः** is as it were a repetition of the line **सतां भूयो भूयो वहतु वहलानन्दलहरीः.**

In the Pīyūsa-Laharī the stage-manager appears and says it is the spring, and the gentlemen are assembled in the temple of Lord Jagannāth, and so on.[4] This clearly proves that the drama Pīyūsa-Laharī was first staged in the temple of Lord Jagannath at Puri. Pīyūsa-Laharī being the first and Gītagovinda the second part of Basanta Rāsalīlā, Pīyūsa-Laharī must have been written first by Jayadeva. People of other places are quite ignorant of Pīyūsa-Laharī. No scholar has yet mentioned anything about it. We are in possession of four manuscript copies of Pīyūsa-Laharī and many are lying here and there in different parts of Orissa. This drama has been preserved in Oriya MSS only and thus indicates currency of the drama in Orissa. In our opinion the two works were written in Orissa, probably in the town of Puri. The fame of Gītagovinda[5] has never been confined within the limits of Orissa. It has claimed more than forty commentators from different provinces and more than a dozen imitations (most of which take for their theme Rāmalīlā and Haragourī). It is no wonder, therefore, that the work should be claimed also by Bengal.

It is a great pity that modern scholars, who say anything about Jayadeva, have blindly taken the Bengal version as the sole truth and state that Jayadeva belongs to a village Kenduli in the District of Birbhum situated on the banks of the river Ajaya of Bengal. The statement of scholars depends on these two verses: **"गोवर्धनश्च शरणो जयदेव उमापतिः । कविराजश्च रत्नानि समितौ लक्ष्मणस्य च[6] ।"** and **"वाच पल्लवयत्युमापतिधरः सन्दर्भशुद्धिं गिरां"** etc. (sloka no. 4 of the 1st canto of Gītagovinda).

This has been pointed out by Peterson: "Tradition has preserved a verse said to be a part of an inscription according to which Jayadeva was with Gobardhana, Sarana, Umapati and Kaviraja, attached to the court of one Lakshmanasena." This tradition is based on a statement which seems to be far from the truth. No inscription has yet been found by any one of the present day scholars to substantiate the statement. So this verse is a spurious one just like the famous verse **"धन्वन्तरीक्षपणकामरसिंहशङ्कुवेतालभट्टघटकर्परकालिदासाः । ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नवविक्रमस्य ।"** describing the nine gems in the court of Vikramaditya.

It seems that it was coined by some clever person to make Jayadeva a native of Bengal. There is a statement current in Bengal that Sanatana Goswami saw the sloka inscribed on the gate of the King's Assembly Hall in Nabadwipa. **"अनेके वलेन श्रीपाद् सनातन गोस्वामी नाकि नवद्वीपे नृपसभाद्वारे निम्नोक्त श्लोकटि खोदित देखियाछिलेन 'गोवर्धनश्च' ।"** etc.—Introduction to Kavi Jayadeva and Sri Gītagovinda by H. K. Mukherjee; and **श्रीरूपसनातन श्रीधाम नवद्वीपे लक्ष्मणसेनेर सभागृहद्वारे निम्नोक्त श्लोकटि अङ्कित देखियाछिलेन—"गोवर्धनश्च"** etc.—vide p. 196, Birabhumbibarana.

Sanatana Goswami has nowhere spoken about it in his works. We must

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4. **नीलाचलमौलिमण्डनमणे—गरुडध्वजस्य प्रासादे प्रसादमिलिताः सामाजिकाः ।**

5. Very often printed in India. The earliest edition is by Lassen, born on 1836. Other editions: with Rasikapriya of Kumbha and Rasamanjari of Sankara Mishra N.S,P. Bombay 1917, 1927, with Balabudhini of Chaitanya Das edited by Harekrishna Mukherjee (in Bengali character) with Dharanidhar's translation into Oriya. This work has been translated into English by Sir William Jones (1807), Edwin Arnold (The Indian Song of Songs), Into German by F. Rickert in ZKm (1837) into French by G. Courtillier Paris 1904.

6. **पञ्चैते लक्ष्मणस्य च,** Birabhumabibarana.

admire the ingenuity of the person in attributing it to or associating it with the name of Sanatana Goswamī to make his spurious sloka appear as true and genuine. The manner in which the great Jayadeva speaks of other poets disparagingly in sloka **"वाचः पल्लवयत्युमापतिधर**: etc. No. 4 of 1st canto of Gītagovinda does not at all befit him, who, as a Vaishnava devotee, is by nature meek and humble in spirit. So in our opinion the sloka of Gītagovinda **वाचः पल्लवयत्युमापतिधरः** etc. is an interpolation.

This is also supported by the earliest commentator Maharana Kumbha of the fifteenth century. Kumbha in his commentary says **"इदानीं कविः कविगणनायां परैरपि कविभिरहं परिगणित इति स्वप्रशंसार्थं क्षेपकमपि तत्कृतं श्लोकं स्वग्रन्थस्य कुर्वन्नाह"**

Kumbha says that this verse was composed by some contemporary poet of Jayadeva and was inserted by him in his poem. The insertion of another poet's composition into one's own work seems to be an absurd proposition. Kumbha belongs to the 15th century A.D., i.e., three hundred to three hundred and fifty years after Jayadeva. It appears to us that the verse was interpolated before Kumbha's time. So the theory of Jayadeva's nativity in Bengal, built upon these two slokas, first of which has been proved to be a spurious one and the second to be an interpolation falls to the ground. Chakradutta, the author of Bhaktamālā in Sanskrit, says that Jayadeva belonged to a village near Puri, the residence of Lord Jagannātha in the land of Utkal and was a constant worshipper of Puruṣottama. His wife, Padmāvatī, also belonged to Utkala and was the daughter of Devaśarma. Navaji of Gwalior also assigns the birth-place of Jayadeva to Utkala. Mahīpati of Maharastra in his Bhaktavijaya speaks of Jayadeva as an incarnation of Vyasa belonging to a village named Tindubilwa near the sacred city of Jagannātha. In Gada's Sampradāya Kuladipika it is stated that the devotee Jayadeva belonged to Utkala. There is also a tradition in Assam that Jayadeva was a native of Utkala.

The following verses are quoted by Keśaba-Mishra of the 16th century in his Alankara Sekhara:

प्राक प्रत्य क् पृथिवीभृतोः परिषदि प्रख्यात संख्यावता—
महनायाद्भुततर्ककर्कशतया विच्छिद्य विद्यामदम् ।
ये केऽप्युत्कलभूपते तव सभासम्भाविताः पण्डिताः
पत्रं श्रीजयदेवपण्डितकविस्तन्मूर्ध्नि विन्यस्यति ॥

In the Kavi-charita in Marahati it is mentioned that Purusottama Deva of Kalinga lived before the 14th century of Saka Salibahana era. His capital was Cuttack. He came of Kshatriya stock. He wrote Trikanda Shesa Haravali, Ekaksara Kosa for the benefit of his countrymen.

From this it is clear that before the 14th century of the Saka era a king of the name of Purusottama Deva ruled over Utkala. He was altogether a different personage from Purusottama of the solar line. He was a great devotee and even the Brahmins revered him.

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7. Maharana Kumbha reigned from 1443 to 1468 A.D. See also *Maharana Kumbha* by Harabilasa Sarada, p. 191.

8. Vide page 335, *History of Classical Sanskrit Literature* by M. Krishnamachariar.

It is written on the palm leaf records (Madla Panji) of Lord Jagannātha that Ekajata-Kāmádeva known as Kamarṇava who reigned from 1142 to 1156 A.D. never took his food without hearing the Gītagovinda. This leads us to assume that Jayadeva flourished in the time of Kāmārṇava. The king became, so to say, a disciple of Jayadeva and introduced Gītagovinda to be read daily before Lord Jagannātha after the *Badasingharabesa* in the temple of Jagannātha. Rajaraja II, known as Purusottama Deva according to Madla Panji and other records, reigned from 1170 to 1190 A.D. He wrote a rival work named Abhinava Gītagovinda and introduced it in the temple of Jagannātha in place of Jayadeva's Gītagovinda.[9] I am now in possession of two copies of Abhinava Gītagovinda and many copies of the same are to be found in Orissa.

Purusottama Deva *alias* Rajarajadeva, the author of Abhinava Gītagovinda who reigned from 1170 A.D. to 1190 A.D. was also contemporaneous with Jayadeva ; one was a disciple and the other was a rival. Introduction of Abhinava-Gītagovinda in the temple of Jagannātha in place of Gītagovinda must have hurt the feelings of Jayadeva and the Vaiṣnava devotees of the time and most probably a sensational agitation started against the innovation and it ended in a compromise and Gītagovinda was re-introduced in the temple. It is said that Lord Jagannātha brought about a compromise. Each chapter of Gītagovinda consists of a verse of Abhinava Gītagovinda by Purusottama Deva:

शुभिला आकाश वचन। तो ग्रन्थ कलि मुँ ग्रहण ॥
द्वादश सर्ग परिमाण। जयदेवर ग्रन्थ जाण ॥
वार सर्गर आद्ये तोर। रहिव वार श्लोक तार ॥
राजा होइण एथे तोष। गभिला आपणा उआस ॥

(Dardhyabhakti-Rasāmṛta by Rama Das)

And the last sloka of Gītagovinda printed and published by the Nirnaya Sagara Press runs thus:

इत्थं केलितती विहृत्य यमुनाकुले समं राधया
तद्रोमावलि मौक्तिकावलि युगे वेणिभ्रमं बिभ्रति।
तत्राह्लादि कुचप्रत्यागफलयो र्लिप्सावतो र्हस्तयो—
र्व्यापाराः पुरुषोत्तमस्य ददतु स्फीतां मुदं सम्पदम् ॥

Herein there is distinct mention of Purusottam's name and hence the above story cannot be a forged one. So the story related by Mahipati in the Bhaktabijaya and supported by current tradition in Orissa is quite true. Apprehending the re-introduction of Abhinava Gītagovinda in the temple, Kavi Narasimha, Kapilendra Deva[10] and Prataparudra Deva[11] enjoined by charters and inscriptions that Gītagovinda alone should be sung in the temples.

Moreover, there are many works besides Abhinava Gītagovinda written on the model of Gītagovinda by Orissan scholars.[12]

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9. Vide *Vaishnavism in Orissa*, p. 43.

10. Though the Gitagovinda has claimed more than a dozen imitations, most of them take for their theme Rāma Sītā and Haragouri. But all the works of Orissan scholars have taken Rādhā and Kṛṣṇa for their theme.

11. Vide *Vaisnavism in Orissa*, pp. 42-43.

12. *Prachina Gadyapadyadarsa*, ed. by Rai Bahadur A. B. Mohanty.

1. *Jagannāthavallabha Nātaka* by Rāi Rāmānanda (15th and 16th centuries). (Jagannāthavallabha Nātaka was written by Rāmānanda before Chaitanya's advent to Puri because there is no mention of Chaitanya in the work).

2. *Kṛṣṇa Līlāmṛta* by Banamāli of the 15th century in Sanskrit (unpublished).

3. *Mukunda Vilāsa* by Yatindra Raghunatha Puri of 17th century in Sanskrit (unpublished), and many Oriya works, such as *Basanta Rasa* by Pindika Srichandan, 17th century A.D., *Amrutasāgara Boli* by Dinakrushna Das of 17th and 18th centuries, *Rahasyamanjari* by Devadurlabha Das of the 16th century.

Translation of Gītagovinda in Oriya verse:

1. *Gītagovinda* by Dharaṇīdhara Das of the 17th century.
2. *Rasavāridhi* by Brundabana Das of the 15th century.
3. *Gītagovinda* by Sadananda Kavisurya of the 17th century.
4. *Gitagovinda* by Uddhaba Das, blacksmith by caste, of the 16th century.
5. *Gītagovinda* by Trilochana Das, barber by caste, of the 17th century.

Reference to Basanta Rasa by Achyutānanda Dasa is also to be found. A prose translation of Gītagovinda by Bamadeva Mishra with a short Sanskrit commentary and another anonymous prose translation exist. There are illustrated copies of palm leaf manuscripts of Gītagovinda lying in different parts of Orissa. Almost all literate Oriya householders read daily the Bhagavata of Jagannātha Dasa and the Gītagovinda of Jayadeva. No Bhagavata Gadi goes without a copy of Gītagovinda of Jayadeva. This statement of ours is confirmed by the Bengali writer of *Birbhum Bibarana*. He says in page 218 that not a single person in Puri is to be found without acquaintance with the song of Gītagovinda. We have come across some works written on Jayadeva by Bengali writers, but none of them have given any reference to any event before the time of Chaitanya. So it is clear that it is Chaitanya who brought Gītagovinda to the notice of the Bengalees.

Each and every event of Jayadeva's life as depicted by Navaji, Chakradutta, Mahipati and Rāma Dāsa of Orissa in their life-story of Jayadeva is, so to say, interwoven with Lord Jagannātha and the Emperor of Orissa. These events cannot be ignored as legends, as claimed by some writers.[13] Had there been no truth behind them, such stories would not have cropped up. The ṣlokas that have been brought forward to prove the Bengali nativity of Jayadeva cannot be relied upon owing to Jayadeva's intimate contact with Lord Jagannātha, the Orissan Emperors and his extraordinary popularity in Orissa.

In Bengali there is a book named Jayadeva Carita written by Banamali Das published by the Bangiya Sahitya Parishad. It is supposed to have been written in the 17th century. This was published under the authority of one manuscript only and no other manuscript could be found throughout the length and breadth of Bengal (see Footnote to p. 210, *Birbhum Bibarana*). In this life of Jayadeva no reference whatsoever has been made either to Lord Jagannātha or the Emperor of Orissa besides the dream by which Jayadeva's marriage with Padmavati was performed at the instance of Lord Jagannātha.

The most ludicrous thing in this biography of Jayadeva is that when the father of Padmavati travelling twenty days went with Padmavati in search of Jayadeva at Kenduvilva of Birbhum and inquired the villagers of him, the

13. *History of Bengal* by R. C. Mazumdar, Vol. I, p. 368.

villagers told him that they did not know anything about Jayadeva's parentage but they had met one Jayadeva in the village who was considered by them to be a mad person. In our opinion this work is wholly unreliable and can safely be set aside.

The chance coincidence of the name of Kenduli Sasana[14] of Rahang in the district of Puri with one Kenduli in Birbhum district led some writers to create an imaginary edifice on Jayadeva. I personally went to the birthplace of Jayadeva and found many interesting things in the village itself and its surrounding places. Three adjoining places are named Kenduli Sasan, Kenduli Patna and Deuli Kenduli. These Kendulis or the whole Kenduli tract stands on the bank of the river Prachi. The river Prachi is very sacred in the eyes of the people of that locality and of Orissa. This river is highly praised in Kapila Saṃhita and the Prāchī Māhātmya of Padmā Purāṇa and is described as the river Saraswati.[15] The two branches of the river Kusabhadra join with the Prachi at a distance of two miles from Kenduli and the meeting place is called Tribeni (vide Kapila Saṁhitā and Prāchī Māhātmya). The two branches of the river Kusabhadra are known as Ganga and Yamuna and the Prachi as Saraswati. The tract of land situated in between the Kusabhadra and the Prachi is called Antarvedi. This is really a counterpart of the Prayag and the Antarvedi of Upper India. (Antarvedi means the tract of land between the Ganga and the Yamuna regarded as a sacred region and the principal seat of the Aryan Brahmins. This tract of land is called Antarvedi because high-class Brahmins lived there and performed religious sacrifices and were absorbed in Vedic study and deep meditation.) In the month of Magha (Makara) people from distant parts of Orissa resort to this Tribeni for their sacred bath especially on Amabasya days. The village Kenduli Sasan and its surrounding places have a historical value, and contain many signs of archaelogical and architectural interest. A cursory glance at the place will convince one that it was once very sacred and important because many sacrificial posts are still to be found there. In and near about Kenduli there are many temples including the temple of Vileswar referred to in the Prāchī and Kapila Samhitas. Moreover there are many images of Basudeva called Narayana and goddesses in the very village of Kenduli. Extending more than half a mile there are ruins of an old and prosperous village—bricks of old type, pieces of fine pottery and stones abundantly lying about. The most striking feature is that there are many large and extensive ponds (rather lakes) in and near about the village. At a short distance from the village Kenduli, if a person casts his glance at a side of the Prachi, he can at once have an idea of the sacredness of the land so highly praised by Achyutananda, one of the five Mahapurusas of Chaitanya's time in Orissa in his Śūnya Samhitā. In the 10th chapter of the Śūnya Samhitā Achyuatananda relates how Madhuri

14. Jayadeva's home was Kenduvilva. The name is given variously as Kindu or Tindu. Kumbha takes it as the name of the village where the poet resided or as his Sasan.

15. साक्षात् सरस्वती प्राची नान्यथा नृपसत्तम
कोशे कोशे च लिङ्गानि तटे तस्या मनोरमे ।
× × × × × ×
त्रीवेणीसङ्गमे तत्र महापुराय प्रदायकम् । (कपिलसंहिता)

नाम ताङ्कर अन्तर्वेदी । सायुज्य मोक्ष प्रभुवादी । त्रिवेणी स्नान करि नर etc. (प्राचीमाहात्म्य)

attained proficiency in yogic lore by the grace of the great yogi in the forest on the side of the Prachi. This forest is said to be the residence of the Rishis of different religious creeds known as Joganti, Naganti, Vedanti and Siddhanti. These creeds evolved out of the three great religions, Jainism, Buddhism and Brahmanism, which were prevalent in Orissa for a long time. The followers of these creeds found the banks of the river Prachi, the east coast of Orissa, as the safe, solitary and proper place (site) for their meditation and cultivation of their religious faiths. Achyutananda mentions the names of the following yogis and religious teachers amongst others as having had their caves and monasteries in this forest: Gorakhnath, Malikanath, Lohi Das, Birasimha, Kapila, Bauli Das and Baligam Das.

Madhya Kalinga known as Tosala is divided into two parts, Uttara and Dakshina Tosala. Tosala is a place where Jainism, Buddhism and Brahminism alternatively prevailed supreme from time to time. Asoka's inscription in Dhauli and Kharavela's inscription on Khandagiri-Udayagiri bear testimony to the fact that great Buddhist and Jain monasteries were situated in the Dakshina and Uttara Tosala. There were a Buddhist monastery and University at Puspagiri, Lalitagiri etc., and a great monastery in Dakshina Tosala where Asoka's brother Viksu Tissa lived,[16] and from where Asoka sent an embassy to Ceylon with his son as the head. From these places monks and priests went to different parts of India and Asia. Many great monks, priests and yogis found the sites near the Prachi suitable for their residence. Matsyendra Nath,[17] Goraknath, Luipada, Kanhupada, Amogha Nath, Tilu Pada, Gambhira Bajra, Jnana Bajra, Sabarapada,[18] Sarahapada,[19] Santipada are supposed to be the natives of Orissa. The great Matsyendranath and Gorakhnath have been referred to by Sarala Das in his Srīmadmahābhārata of the 14th century, Luipada as Lohi Das by Achyutananda Das, Hadipa by Yasobanta of the early part of the 16th century. Many Buddhist songs and Dohas were composed by them, as can be traced from the "Bauddha Gān and Dohā" published by H. P. Sastri. Their language is more similar to Oriya than to Bengali or to any other up-country language.

The Mahayana system of Buddhism was prevalent in Orissa in the 8th century A.D. Subhakara Kesari, King of Orissa, sent the last section of Abatansaka to the Chinese Emperor Te-Tsong through Prajnā, a scholar and native of Orissa.[20] The Buddhist Mahayana in course of time became modified into Bajrayana which was preached by Indrabhuti, an Orissan King with the help of his son Padma Sambhaba, sister Lakshminkara and his son-in-law Shanta Rakshita.[21] Again the Bajrayana became still more modified and came to be known as Sahajayana. The Sahajayana is believed to start with Laksminkara Devi (A.D. 729), the sister of King Indrabhuti who styles himself as the king of

16. Thera Gatha's note.

17. Minanath or Matsyendranath seems to have been the same as Siddha Lui Pada of whom Gorakhnath was the disciple.

18. *History of Bengal* edited by R. C. Mazumdar, p. 423.

19. According to Buddhist tradition Saraha was intitiated into Tantric Buddhism by a king of Orissa and later succeeded to the Chair at Nalanda. Nagarjuna is said to be the disciple of Saraha (*History of Bengal* by R. C. Mazumdar, p. 419).

20. R. D. Banerjee, *History of Orissa*, Vol. I,, p. 147.

21. See Bhattacharya, Buddhist esoterism.

Uddiyana.[22] Indrabhuti invokes Jagannātha of Puri as the Great Buddha at the beginning of his jnanasiddhi प्रणिपत्य जगन्नाथं...... गगनोपमम् His Guru Anangavapra is probably Subhakara Kesari of whom we have spoken before. This is corroborated perhaps by the last but one sloka of Prajnapaya-Viniscayasiddhi by Anangavapra गुरु चरणाम्बुज...शुभाकराख्येन etc. This Sahajayana was propagated by Luipada and others who were most likely inhabitants of Orissa. Luipada referred to by Achyutananda Das as Lohi Das was a native of Orissa without doubt.

In our opinion, both Vajrayana and Sahajayana seem to have sprung up in Orissa and in course of time they began to spread far and wide.

The first form of Sahajayana was prevalent in Orissa and Jayadeva was its chief exponent. So he is called by Sahajiyas their Adiguru and one of the nine Rasikas. The Sahajayana is very often referred to by Sarala Das of 14th century in his work by Balaram Das of the 15th to 16th centuries, Achyutanand and Jasovanta of the 16th century, Pitambara Das and others of the 17th and 18th centuries.

In the *History of Brajabuli Literature* by Sukumar Sen, the author rightly remarks on page 12: "This outlook of Prema (here love) which we find systematised already in the Bhagavata Purana but which does not seem to have affected popular conceptions of Kṛshnaism in Bengal upto the 15th century A.D. we first come across in Bengal in the life of Madhavendra Puri who was the Guru of Adwait Acharya, Iswara Puri and other elder contemporaries of Chaitanya Deva. Iswara Puri was the Guru of Chaitanya Deva. So it might be said that the spirit of Madhavendra passed into Chaitanya Deva to be developed into a wonder of the world.

The same author also states on page 13 of the same book: "Chaitanya Deva and his immediate predecessors (who were his chief companions in his early life) were thus the disciples direct and indirect of Madhavendra. Madhavendra was probably a saint and scholar from Orissa which at that time was more intimately connected with her sister province Bengal than now."

This clearly indicates that Vaishnavism was prevalent in Orissa long before the advent of Chaitanya Deva. It was from Orissa that Vaishnavism was carried to Bengal.

Orissan Vaishnavism has been to a great extent influenced by Sahajayana but the peculiarity of Orissan Vaishnavism is that it does not lay so much stress on Pravritti as on Nivritti. After Chaitanya's acquintance with Rai Ramananda. Jagannāthaballava Nātaka was known to Chaitanya and since then he took great pleasure in reading it daily with Gītagovinda etc. Sri Radhagovinda Nath Vidya Vachaspati, M.A. in his article on 'A Survey of Chaitanya's Movement' in *The Cultural heritage of India*, p. 153, rightly observes: "From the historical points of view it appears that Chaitanya took the detailed idea of Radhakrishna cult as current in the Bengal school from Rai Ramananda and transmitted it to Rupa Goswami at Allahabad and to Sanatana Goswami at Benares." Ramananda Rai was considered by Chaitanya as an authority on Krishna Rasa and the dramas of Rupa Goswami were given to be examined by Ramananda.

Ramananda Rai is, so to say, the Guru of modern Vaishnavism in Bengal

22. Introduction to Two Vajrayana works—Bhattacharya XI & XII.

in matters dealing with Rasa; as Vaishnavism was long before prevalent in Orissa.

Ramanujacharya, Madhavacharya and other Vaishnava saints visited the seat of Lord Jagannātha and propounded their religious cult and the town of Puri necessarily became, so to say, a centre of Vaishnavite culture and thought. It is natural for Vaishnavas of Orissa like Ramananda to have proficiency in the mystic love of Rādhā and Kṛṣṇa.

Nilachala Puri, the residence of Lord Jagannātha, was the place where all Vaishnavas of India came and resided and paid their homage to Lord Jagannātha. It is quite natural that the religious teachings of the great teachers like Ramanuja, Madhva and others of the time took a grip in the minds of the people of Orissa. The people of Orissa were thus in a greatly advantageous position regarding their Vaishnavic faith.

Jayadeva who lived in the 12th century is surely posterior to Ramanuja and Vilvamangala and must have been influenced by them. Orissa was the centre of Mahayana, Vajrayana and Sahajayana. So the fusion of Vaishnavism and the above mentioned Bajrayanism and Sahajayanism gave rise to a peculiar Vaishnavism of which Jayadeva and Ramananda Rai were the chief exponents.

In this connection it is interesting to note that all the Orissan Vaishnavite religious writers call Jagannātha the image of the Buddha. Sarala Das, Balaram Das, Pratapa Ray, Achyutananda Das and others invoke Lord Jagannātha as an incarnation of the Buddha. Balaram Das in his Ramayana prefers Buddhamata to Vedic Mata. Iswara Das, the author of Chaitanya Bhagabata in Oriya calls Chaitanya also an Avatar of the Buddha. Indrabhuti, one of the 84 Siddhacharyas and a prolific writer on Bajrayana school of Buddhism calls Jagannātha the great Buddha referred to above. Jayadeva in his Daśāvatār Stotra gives a high place to the Buddha.[23] Some people of the time of Jayadeva who were pure Vaishnavas did not like the introduction of the Buddha as an incarnation in the Daśāvatār Stotra of Jayadeva. It is most probable that for this reason Purushottama Deva, better known as Rajaraj II, threw the book out from the temple and wrote a rival work named Abhinaba Gītagovinda in which Kṛṣṇa is taken as an incarnation of Visnu in place of the Buddha in his Daśāvatār Stotra.

From all the arguments adduced above we can with conviction say that Jayadeva was undoubtedly a native of Orissa and did all his works in Orissa throughout his life-time.

Basanta Rasa as described in Pīyūṣa-Lahari and Gītagovinda is not to be found in Bhāgabata Purana. Basanta Rasa as described in Gītagovinda has nothing to do with the meeting of Kṛṣṇa with the Gopis after the death of Dantavakra, as has been wrongly pointed out by some writers on Jayadeva and Gītagovinda. Jayadeva has taken his theme from Brahma Vaivarta Purana and the Rāsa-Lila as described in the Brahma Vaivarta belongs to the vernal season and not to the autumn as described in Bhagabata Purana.

(1) रासोत्सवं महत् रम्यं सर्वेषां हर्षवर्धनम्
पूर्णचन्द्रोदये नक्तं वसन्ते रासमण्डले ॥
(ब्रह्मवैवर्त्त पुराणे कृष्णजन्मखण्ड १५ अध्याय)

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23. निन्दसि यज्ञविधेरहह श्रुतिजालम् etc.

(2) एकदा श्रीहरिर्नक्तं वनं वृन्दावनं ययौ
शुभेशुक्लत्रयोदश्यां पूर्णचन्द्रोदये मधौ।
यूथिका माधवीकुन्दमालतीपुष्पवायुना
वासितं कलनादेन मधुपानां मनोहरम्।
(ब्रह्मवैवर्त्त पुराणे कृष्णजन्मखण्ड २० अध्यायव)

The above quotation from Brahma Vaivarta Purana clearly shows that Jayadeva took his theme from there and this Rāsa lasted for three nights only instead of five nights of the Sarat Rāsa as described in the Bhagabata Purana. This theme has been kept up by many Orissan writers after Jayadeva. Some of the verses of Pīyūṣa-Lahari, i.e., verses 3 and 28 have been cited in Rasakalpadruma, an unpublished work by Jagannatha Mishra.

श्रीजयदेवविरचिता

पीयूष-लहरी

किञ्जल्कद्युतिपुञ्जपिञ्जरदलत् पङ्केरुह श्रीवहम्
शम्पासम्पतितांशु-मांसल-शरत् कादम्बिनी-डम्बरम्
लास्यो[1]ल्लासित-चण्डताण्डव-कला-लीलायितं सन्ततम्
चक्रप्रक्रम-वृत्त[2]नृत्त[3] हरयो र्निर्व्याजमव्याज्जगत् ॥१॥

तत्रभवान् सकलकविमण्डितललामभूतः श्रीमद्भगवच्चरणारविन्दमकरन्दपानेन्दिन्दिरो जयदेवकविः पुरुषोत्तमक्षेत्रे राधामाधवयोर्वासन्तिकरासविषयकं सकलरूपकगोष्ठीगरिष्ठं वैष्णवामृतं नाम गोष्ठी-रूपकमारभमाणो ग्रन्थस्यास्य निर्विघ्नपरिसमाप्तये "ग्रन्थादौ ग्रन्थमध्ये ग्रन्थान्ते च मङ्गल"मिति महाभाष्यानुरोधात् शिष्टजनसमाचारात् परम्परागतकविजनव्यवहाराच्च "आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखमित्यालङ्कारिकवचनाच्च स्वाभीष्टदेवं स्तोतुकामः प्रथमतः स्वस्य वैष्णवतया वैष्णवाग्र-गण्यस्य महात्मनः सदाशिवस्य लोकमात्रा पार्वत्या समेतस्य ताण्डवलीलां वर्णयन् नान्दीमवतारयति किञ्जल्केत्यादिना।

चक्रवत् मण्डलाकारेण प्रक्रमः भ्रमणम्, तत्र वृत्तं वृत्तिः अभ्यासः यत्र, तादृशं यत् नृत्तं नर्त्तनं तस्मिन् वर्त्तमानौ यौ (हरा च हरश्च) हरौ गिरिजाशङ्करौ, तयोः किञ्जल्कानां पद्मकेशराणां या द्युतय-स्तासां पुञ्जेन समष्ट्या, पिञ्जरं पिङ्गलवर्णं यत् दलत् प्रस्फुटितं पङ्केरुहं तस्य श्रीवहं शोभावहं, अपिच शम्पायाविद्युतः सम्पतितैः सम्यक् प्रकाशतां गतैः अंशुभिः किरणैः मांसला विपुला, अधिकस्वच्छा या शरदः ऋतुविशेषस्य कादम्बिनी मेघमाला, तस्या डम्बरः आडम्बरः यस्मिन् तत्, लास्येन गिरिजाया नृत्येन (स्त्रीनृत्यं लास्यमुच्यते इति सङ्गीतमुक्तावली) उल्लासिता समृद्धा या ताण्डवकला ताण्डवं नृत्यरूपकलाविद्याविशेषः, (पुंनृत्यं ताण्डवं प्रोक्तमिति सङ्गीतमुक्तावली) तस्या लीलायितं लीलाचरणं, सन्ततम् अविच्छिन्नधारया, निर्व्याजं स्वापत्यमत्या आत्मपरभेदबुद्धिपरिहारेणेति यावत्, जगत् जङ्गमात्मकं; निर्व्याजपदोपादानात् स्थावरात्मकमपि सकलं प्राणिप्रवाहं अव्यात्पालयतु।

अत्र पद्ये कविः किञ्जल्कद्युत्या शम्पया च पार्वतीरूपं लक्षयति। पङ्केरुहशब्देन निर्विशेषोक्त्या साधारणबुद्धिव्याह्यशुक्लपद्मार्थकेन शरत्कादम्बिन्या च हरसारूप्यं प्रकटयति। हरपार्वत्योः सहनर्त्तन हेतोः सर्वत्र परस्परकान्तिमिश्रणा वर्णना सुसमीचीना। गिरिजाशङ्करयोरर्द्धनारीश्वरमूर्त्तितया एक शरीरावच्छिन्नत्वात् किञ्जल्ककमलकान्त्योः शम्पा-कादम्बिनीकान्त्योः श्चैकीभाव-कथनं काव्यमाधुर्य-मधिकं वर्द्धयति। वक्ष्यमाणरूपस्य मधुररसविषयत्वेन प्रारम्भनान्द्यां मधुररसस्य वर्णना विहिता। "चण्डताण्डवेत्यादिना दम्पत्यो रुद्धत श्रृङ्गारित्वम्।" पद्येऽत्र हरगौरीविषयकरतिभावः मुख्यो व्यङ्ग्यो नाटकप्रतिपाद्यवस्तुनो रासस्य सारूप्यमवगमयति ॥१॥

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1. रासो (a) 2. वृत्ति (b) 3. नृत्य (c)

अपिच

कम्पमान नवचम्पकावली-चुम्बितो[1]त्पलसहोदरोदयम् ।
रास[2]लालसनवीन वल्लवी पल्लवीकृत मुपास्महेमहः ॥२॥

नान्द्यन्ते

सूत्रधार—अलमतिविस्तरेण (विलोक्य) अयमतिमधुरो मधुमासः ॥ यत्रहि[3]

मरुत्पम्पा-कम्पा-कुल लहरि-सम्पातशिशिरः
स्फुरन्मल्ली वल्ली-कुसुमपुटहल्लीशकनटः
नमन्नालीकाली[4]र्मधुरमधुपालीः कवलय-
न्नयं मन्दं मन्दं तरल-तरुवृन्दं प्रसरति ॥३॥

अहो भगवतो भागवतजन शीत[5]मयूखस्य नीलाचलमौलि-मण्डन-मणे[6] गरुड़ध्वजस्य प्रासादे प्रसादमिलिताः[7] सामाजिकाः ॥

वैष्णवेन्द्रस्य स्तुति परिसमाप्य स्वाभीष्टदेवतां स्तौति कम्पमानेत्यादिना :—

कम्पमाना वेपमाना (पुष्पपक्षे वायुसकाशात्, गोपाङ्गना पक्षे सात्त्विको दयात्) या नवा (पुष्पपक्षे सद्यः प्रस्फुटिता, गोपीपक्षे प्रारब्धयौवनाः) चम्पकावली (चम्पकवर्णागोपाङ्गना)श्चतया चुम्बितः (पुष्पपक्षे सम्पृक्तः) उत्पलं नीलोत्पलं तस्य सहोदर इव उदयो यस्य तत्, सत्त्वोदयात् कम्पमानाभिः गोपीभिरालिङ्गितस्य कृष्णस्य चम्पकचुम्बित नीलोत्पलेन साम्यं दर्शितं (अपिच) रसस्य अयं रासः, क्रीड़ाविहारः तस्मिन् लालसा यासां ताभिः नवीनाभिः वल्लवीभिः गोपाङ्गनाभिः पल्लवीकृतं गाढ़मनुरज्यमानं महः श्रीकृष्णाख्यं परं ज्योतिः वयम् उपास्महे ॥२॥

मधुमास इति चैत्रमासः "वसन्ते चैत्रकोमधुः" अनेन वसन्तरासं विषयीकरोति यत्र मधुमासे शैत्यमान्द्यसौरभगर्भितं मरुतं वर्णयति

मरुदित्यादिना :—पम्पायाः दक्षिणदेशस्थायाः नद्याः ह्रदस्य वा कम्पेन कम्पनेन आकुलाः या लहरयः तासु सम्पातेन शिशिरः सुशीतलः, एतेन मरुतोदक्षिणदिश आगमनं शीतलत्वं च व्यज्यते (अपिच) स्फुटन्ती विकशन्ती या मल्लीवल्ली तस्याः कुसुमपुटस्य पुष्पस्तवकस्य हल्लीशके मण्डलाकारनृत्यविषये नटः नटयिता, मधुराः कमनीयाः मधुग्राहिला वा या मधुपानां आलयः ताः प्रयोज्य कर्मभूतान् भ्रमरानित्यर्थः, नमतां नालीकानां पद्मपुष्पाणामालीः कवलयन् सम्भोजयन् सौरभाकृष्टा भ्रमरा दक्षिणाभिमुखमागताः दक्षिणवायुनोत्तराभिमुखं नमन्ति कमलानि सुखं प्राप्नुवन्ति। अतोऽत्र मरुतः भोगसम्पादनकर्त्तृत्वं व्यज्यते। स्वयं नमन्त्यः पद्मिनी नायिकाः मधुपतुल्यरसिकैर्भुज्यन्ते इति च ध्वन्यते। अयमनुभूयमानः मरुत् मलयानिलः मन्दं मन्दं तरलं उत्फुल्लं तरूणां वृन्दं यत्र तत् यथा स्यात् तथा प्रसरति ॥३॥

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1. कोमलः (d)
2. लास्य (a & c)
3. अत्रहि (a, b)
4. स्फुरन्नालीकाली (a)
5. भागवतजन चकोरशीतमयूखस्य a)
6. मण्डनमहानीलमणेः (b)
7. ललिता

किंच—

चित्रं चञ्चलचञ्चलेव चटुला चेतश्चमत्कारिणी
पीयूषद्युतिमण्डलीव मधुरस्वच्छप्रवाहच्छटा।
दृग्भङ्गीव कुरङ्ग भङ्गुरदृशा-मानन्द सन्दायिनी
गोष्ठी श्रीजयदेवपण्डितमणे:[1] सावर्त्तते नर्त्तितुम् ॥४॥

(नेपथ्याभिमुखमवलोक्य)

अहो! विशेष[2] पेशलत्वमस्मत्कुटुम्बकस्य।

तथाहि—

काचिन्नखै: कुटिलयत्यलकामकाण्डे
काचित् करोति कुचयोर्मकरीविलासम्।
काचित् करोति कलया वलयान् भुजान्ते
काचिद्दृगञ्जनमतीव करोति सूक्ष्मम् ॥५॥

तत् पारिपार्श्विकेन ताङ्गयामि रङ्गमण्डल[3]मिति।

वत्स शृङ्गारक! इत इत:॥ (प्रविश्य)

पारिपार्श्विक:—भाव! किं विज्ञापयसि[4] ?

भगवतोऽयं भागवतः वैष्णवः तस्य शीतमयूखः चन्द्रवदाह्लादकरः। नीलाचलः पुरुषोत्तमक्षेत्रं तस्य मौलिमण्डनमणेः जगन्नाथदेवस्य प्रसादाय अनुग्रहार्थं मिलिताः सामाजिकाः सहृदयाः इति सम्बोध्यन्ते।

चित्रमिति :—श्रियालोकोत्तर कविताशक्तिरूपिण्या सरस्वत्यैव युक्तो यो जयदेवनामा स एवासौ पण्डितानां मणिः मणिवच्छिरोऽलङ्कारः तस्य गोष्ठी अभिनेतृवृन्दं (वैष्णवामिथो रासस्याभिनयं कुर्वन्तीति प्रसिद्धिः) चित्रं विचित्रं चञ्चलाया चञ्चला विद्युत् तद्वत् चटुला चपला सहृदयहृदयप्रवेशकर्मणीति भावः॥ (अपिच सामाजिकानां) चेतसः चमत्कारिणी चमत्कार-विधायिनी, पीयूषद्युतिश्चन्द्रः तन्मण्डलीव-मधुरा च स्वच्छा च, चन्द्रपक्षे कान्तिप्रवाहस्य, गोष्ठीपक्षे रसप्रवाहस्य छटा यस्यास्तादृशी, (पुनरपि) कुरङ्गभङ्गुरदृशां विजितमृगलोचनानां नायिकानां दृशोः भङ्गी इव आनन्दसन्दायिनी सा प्रसिद्धागोष्ठी अभिनेतृवृन्दं नर्त्तितुं अभिनेतुं वर्त्तते।४।

काचिदिति :—काचिन्नायिका अकाण्डे अनवसरे नखैः अलकां चुर्णकुन्तलं कुटिलयति वक्रीकरोति। काचित् कुचयोः आधारभूतयोः मकरीविलासम् मकरीरचनां करोति, अन्या पुनः काचन भुजान्ते बाहुप्रान्ते कलया समभ्यस्त-कलाविद्यया वलयान् कङ्कणानि करोति निवेशयति। अन्या पुनः दृशोः नयनयोः अञ्जनं अतीव सूक्ष्मं (सूक्ष्ममपि सूक्ष्मतरं) करोति। अनेनास्य लोकोत्तरसम्पत्ति र्व्यज्यते ॥५॥

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1. पण्डित कवेः (a)
2. वेश (c)
3. रङ्गमङ्गल (a)
4. किं किं ज्ञापयसि (a) किमाज्ञापयसि (b)

सूत्र— किं तेन नाट्यरङ्गेण प्रेमसङ्गेन[1] वा पुनः
नकृतं येन विज्ञस्य चित्तखञ्जनगञ्जनम्[2] ॥६॥

पारिपार्श्विकः—कः पुनरेतादृशो भावबन्धुरः प्रबन्धः ?

सूत्र— कुप्यत्कान्तमुखीवचोलव इव प्रत्यर्णकर्णोत्सवः
खेलच्चेलदरोदितस्तन इव प्रेमास्पदं नेत्रयोः ।
लीलावेश्मगवाक्षलक्षितवधूवक्त्रेन्दुवन्मादको
गोष्ठीरूपकरूपनर्त्तनकलारङ्गोऽयमुन्मीलति ॥७॥

पारि—(सानुबन्धम्)[3] कः पुनरपि कविः ?

सूत्र—येनैतदुक्तम् ।

अश्म द्रवीकर्त्तुमिमौ समर्थौ चतुर्द्दशानामपि पिष्टपानाम् ।
अहं वचोभिर्जयदेवनामाकरच्छटाभिस्तु[4]षारधामा ॥८॥

पारि—(नेपथ्याभिमुखम्) तेन सज्जन्ता गोष्ठीनर्त्तनाभिनय-कोविदाः कुशीलवाः ।

(नेपथ्ये) सखि इत इतः

किमिति :—येन नाट्येन प्रम्णा वा विज्ञस्य विशेषविदः सहृदयस्य चित्तमेव खञ्जनं, तस्य रञ्जनं नकृतं तेन नाट्यरङ्गेण तौर्यत्रिकेण प्रेम्णः सङ्गः आसक्तिः, तेन वा किम् । न किमपि प्रयोजनमिति भावः ॥६॥

कुप्यदिति :—कुप्यन्त्याः मानिन्याः कान्तमुख्याः प्रेयस्याः वचो लवइव स्वल्पोच्चारित पदमिव, प्रत्यर्ण प्रत्यक्षरं कर्णोत्सवः श्रुतिसुखकरः खेलता चलता चेलेन वस्त्रेण दरोदितः ईषद्दृष्टः स्तन इव नेत्रयोः प्रेमास्पदं नयनप्रीतिकरः, लीलावेश्मनः गवाक्षे लक्षितायाः ईषद्दृष्टाया बध्वाः वक्त्रेन्दुवत् मादकः अयं गोष्ठीरूपकरूपस्य नर्त्तनकलारङ्गः अभिनयप्रसङ्गः उन्मीलति प्रसरति ॥७॥

गोष्ठी लक्षणं यथा दर्पणे :—

प्राकृतै र्नवभिः पुंभिर्दशभिर्वाप्यलङ्कृता
नोदात्त वचना गोष्ठी कौशिकी वृत्तिशालिनी ॥
हीनागर्भविमर्शाभ्यां पञ्चषड्योषिदन्विता ।
कामशृङ्गारसंयुक्ता स्यादेकाङ्कविनिर्मिता ॥

सानुबन्धम्—साग्रहम्

अश्मेति । चतुर्द्दशानां पिष्टपानां भुवनानां मध्ये इमौ जयदेवचन्द्रमसौ अश्म प्रस्तरं चन्द्र-कान्तमणि च) अपि द्रवीकर्त्तुं समर्थौ । अहं जयदेवनामा वचोभि रश्म प्रस्तरं (प्रस्तरवत् कठिन-हृदयं) द्रवयामि । तुषारधामा चन्द्रः पुनः कराणां किरणानां छटाभिः समूहैः अश्म चन्द्रकान्तमणि द्रवयतीति शेषः ॥८॥

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1. प्रेमरङ्गेण (b)
2. चित्तखञ्जननन्दनं (b) चित्तखञ्जन बन्धनं (c)
3. सानुसन्धानम् (a-b)
4. तुषारधामा च करच्छचभिः (c)

सूत्र—(विलोक्य)[1] अहो रसावेशो भरतानाम्। यत्र खलु विनैव नालिकां[2] रङ्गमङ्गलमवतरति। (विभाव्य)

इयं चन्द्रकला शङ्के पङ्केरुहमुखी पुरः।
एतस्याः पार्श्वगा कापि रोहिणीव विराजते ॥९॥

तदावामपि[3] माधवरसालकयो भूमिकां सम्पादयावः। (इति निष्क्रान्तौ)

प्रस्तावना

(ततः प्रविशतः सख्यौ)

प्रथमा— कस्य वा पश्य वामाक्षि ! माधवो मधुरोदयः[4]।
उदञ्चत्-पञ्चमालापै र्न मोहयति मानसम् ॥१०॥

अपरा—सखि राधिके ! एवमेतत्। किन्तु भवादृशीनाम् ?

तथाहि—श्वासास्तापसमाकुला इव बहिर्नियान्ति गण्डान्तिकम्।
यत् कर्पूरपयोनिधाविव[5] परं पाण्डिम्नि मग्ना रुचिः।
चैयेषा तनुवल्लरी विजयते लेखेव शेषैन्दवी
तत् किं सुन्दरि ! नन्दनन्दनतनुच्छाया समायादृशोः ॥११॥

भरतानां—अभिनेतृणां। नालिकां वीणाम्। रङ्गमङ्गलगीतं नृत्यं च। रसावेशजनितया विस्मृत्या नालिकाया अत्राभावः।

इयमिति—पुरः दृश्यमाना इयं पङ्केरुहमुखी पद्मानना राधा चन्द्रकला इति शङ्के तर्कयामि। कापि पुनरनिर्वचनीयसुषमा गोपिका एतस्या राधायाः पार्श्वगा पार्श्वस्थिता सती रोहिणीव विराजते शोभते ॥९॥

भूमिका—"अन्यरूपैर्यदन्यस्य प्रवेशः सतु भूमिका" इति भरतः।

कस्येति। वामे कमनीये अक्षिणी यस्यास्तत् सम्बुद्धौ, त्वं पश्य, मधुरः मनोहरः उदयः अभ्युदयः श्रीर्वा यस्य तादृशो माधवः श्रीकृष्णो वसन्तर्त्तुश्च, उदञ्चन् उदगच्छन् पञ्चमः स्वरविशेषः येषु तादृशैः आलापैः, उदञ्चद्भिः उद्गच्छद्भिः पञ्चमालापैः कोकिलैश्च कस्य मानसं न मोहयति ? अपितु सर्वेषां मानसं मोहयतीति भावः। अत्र कृष्णवसन्तयोरुपमाध्वनिः ॥१०॥

श्वासा इति। यत् यस्मात् श्वासाः तापेन विरहजसन्तापेन सम्यगाकुलीभूता इव बहिः गण्डान्तिकं दूरप्रसारितया निर्यान्ति निःसरन्ति। यत् रुचिः अङ्गशोभा कर्पूराणां पयोनिधाविव (अतिवहले) पाण्डिम्नि पाण्डुरवर्णे मग्ना निपतिता (आच्छादिता)। यत् पुनः एषा दृश्यमाना तनुवल्लरी शरीरं (अत्यन्तकृशत्वेन देहस्य लतासाम्यम्) ऐन्दवीचन्द्रसम्बन्धिनी शेषा लेखा कृष्णचतुर्दशीकलेव अतीव

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1. विलोक्य इति पाठो नास्ति (a)
2. नान्दिकां (b) नायिकां (c)
3. इदानीमपि (a) तदानीमपि (b)
4. मधुरालयः (a)
5. न्वपि (a)

राधिका—सखि नवमालिके ! किमिदमाकाशलेखनी[1] वर्णन मारभसे ।

नवमालिका—अनुरागः सुमुखीनां चेतसि गुप्तोऽपि लक्ष्यते सकलैः ।

सौरभमञ्चति परितो यद्यपि कुसुमं लतावृतं भवति ॥१२॥

राधिका— किं नाम गोपनीयं भवत्याऽपि द्वितीयात्मनः ।

यावद् यावन्मधुरमुरलीपूरणार्थं मुरारि-

र्मन्दं मन्दं वदन-पवनासङ्गमङ्गीकरोति ।

तावत् तावत् कुवलयदृशां मन्मथक्लेशजन्मा

निःश्वासोऽयं दशनवसने[2] म्लानिमानं तनोति ॥१३॥

सह्यास्याद्[3] वहलीभविष्णु मुरलीकेदारतारश्रुति-

र्नैतादृग् चरणारविन्दकटक-क्वाणोऽपि सम्मोहनः ।

किन्तु क्रान्तकपोलपालिवलय-प्रस्यन्दि मन्दस्मिते-

र्गोविन्दः शतधा भिनत्ति हृदयं धैर्यस्पृशां मादृशां ॥१४॥

क्षीणा विजयते परं शोभते, तत् तस्माद्धेतोः (अनुमन्ये) हे सुन्दरि ! नन्दनन्दनस्य तनुच्छाया देहच्छविः दृशोः ते नयनयोः विषयं गोचरतां समायात् गतवती। श्रीकृष्णादर्शनेनैव समुद्भासितविरहसन्तापासीति तात्पर्यम्। तेन कार्श्येनापि तवाङ्गानां शोभा वर्द्धते। "न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु" इति कालिदासस्याप्युक्तिः ॥११॥

आकाशलेखनी वर्णनं—आकाशलेखनवदसम्भाव्यस्य वर्णनम्। श्रीकृष्णोऽत्यन्तदुर्लभे मादृश जनानुराग आकाशलेखनमिव असम्भवः।

अनुराग इति। सुमुखीनां भवादृशीनां स्मरजोऽनुरागः चेतसि गहने अत्यन्त दुरवगाहे इति यावत् गुप्तोऽपि यत्नतः संरक्षितोऽपि सकलैः लक्ष्यते ज्ञायते ; यद्यपि कुसुमं लतावृतं भवति तथापि परितः सौरभं अञ्चति प्रसरति ॥१२॥

यावदितिः—मुरारिः यावत् यावत् मधुरायाः मुरल्याः पूरणार्थं मन्दं मन्दं शनैः शनैः बदनपवनस्य आसङ्गमासक्तिम् अङ्गीकरोति स्वीकरोति, मुखपवनसंयोगेन मुरलीं वादयतीत्यर्थः। तावत् तावत् कुवलयदृशां नारीणां न केवलं मम मन्मथक्लेशतः कामबाधायाः जन्म यस्य सोऽयं प्रत्यक्षीकृतः निःश्वासः दीर्घ उष्णश्च दशनानां वसने रदच्छदे अधरे म्लानिमानं तनोति मलिनतामादधाति। मुरलीस्वनश्रवणेन कृष्णागतप्राणाः भवन्ति कामिन्य इति भावः ॥१३॥

सह्येति। वहली भवितुं शीलमस्या इति, ईदृश्या मुरल्याः केदारेण रागविशेषेण या तारश्रुतिः मूर्च्छनादिकं, सा तु कथमपि, चरणारविन्दयोः कटकयोः नूपुरयोः क्वाणः ध्वनिरपि एतादृक् मन्दस्मितवत् न सम्मोहनः सम्मोहकरः। किन्तु गोविन्दः (मुरलीवादनेन क्रान्तात् कपोलपालिवलयात् स्मितसमये कपालान्तस्य वर्त्तुलतयाऽवलयरूपेण वर्ण्यते) प्रस्यन्दीनि प्रसरन्ति यानि मन्दस्मितानि तैः धैर्यस्पृशां धैर्यवतीनामपि मादृशां हृदयं शतधा भिनत्ति खण्डशः करोति। एतेन मुरलीस्वन नूपुरध्वन्यपेक्षया मन्दहासस्य उद्दीपकत्वं स्पष्टीकृतम् ॥१४॥

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1. -लेखवर्णन 2. रदनवसन (c) 3. सद्भाषा (a)

नवमालिका—(सुनिभृतं पश्यन्ति मूर्द्धानमीषद्दोलयति) ततः कापि अपदीदीपेष राधिकाया लोचने मुद्रयति[1] ।

राधिका—(सशोत्कारम्)[2]

इयमियं तव माधव राधिका चरणपङ्कजसेवन[3] षट्पदी
वहिरुदञ्चय[4] किं तव नेत्रयोः करतलं रतिलम्पटमानस[5] ॥१५॥

सखी—(चिवुकमुन्नमय्य) ईदृशं ते सतीव्रतमाहात्म्यम् ?

राधिका—(सलज्जमधोमुखीभूय) सखि ! भ्रमादुक्तम् ।

नव—नहि नहि सखि ! विभ्रमादित्युच्यताम् ॥

राधिका—किं वहुना—

पिञ्छालाञ्छितकुन्तल[6]व्यतिकरस्तापिञ्छगुच्छच्छवि[7]-
र्नासाभूषणपेशलो गतिवशाद् गण्डोल्लसत्कुण्डलः ।
काञ्चीमण्डलकुञ्चिताम्बरधरो लोकत्रयी मोहनः
सर्वस्मादपि जीवितादपि मम प्रेमास्पदं माधवः ॥१६॥

इत्यधिकम्, किन्तु सर्वासाम्,

तथापि पिशुनरसनापिशाची-घोर ताण्डवनिवारण[8] मेव समुचितं कुलाङ्गनानाम् ॥

इयमिति। हे रतिलम्पटमानस माधव ! तव चरणपङ्कजसेवने षट्पदी भ्रमरी राधिका। इयं इयं (सम्भ्रमाद्विरुक्तिः)। करतलं मदीयं नयनाच्छादनं वहिः उदञ्चय बहिष्कुरु। तव नेत्रयोः विषये किं प्रयोजनमिति भावः। राधिकायाः कृष्णगतप्राणत्वं ज्ञायते ॥१५॥

विभ्रमात्। स्मरावेशजन्यात् मनसो भ्रमात्। "चित्तवृत्त्यनवस्थानं शृङ्गाराद् विभ्रमो भवेत्।" पिञ्छेति :—पिञ्छा मयुरपिच्छं तेन लाञ्छितं युक्तं यत् कुन्तलं अलकं तेन व्यतिकरः सम्पर्कः यस्य तादृशः, तापिञ्छस्तमालतरुः, तद्गुच्छवत् ततकन्दव इव छविः कान्तिः यस्य सः; तमालतरुसमूह इव श्यामकान्तिः। नासाभूषणेन पेशलः सुन्दरः समधिकशोभावानित्यर्थः। गतिवशात् चलनहेतोः गण्डयोः कपोलयोः उल्लसती विराजमाने कुन्डले यस्य सः, काञ्चीमण्डले कटिप्रदेशे कुञ्चितं यत् अम्बरं तस्य धरः धारकः, अतएव स्वरूप सौन्दर्येण लोकत्रय्या अपि मोहनः मोहकरः माधवः। मम सर्वस्मात् सकलप्रियवस्तुनः अपि, का कथा सर्वस्य वस्तुनः, प्राणीमात्रप्रियतमाज्जीवितादपि प्रेमास्पदं प्रीति निधानम्; प्राणेभ्योऽपि प्रियतमो मे माधव इति तात्पर्यम्। पिशुनानां निन्दापराणां खलानां रसना जिह्वा एव पिशाची तस्याः घोरं भयङ्करं यत् ताण्डवं यदृच्छया नर्त्तनं तस्य निवारणं तन्निरोधः कुलाङ्गनानां कुलवधूनां सतीनामस्माकं समुचितं योग्यम्। अति दारुणायाः खलनिन्दायाः आत्मा रक्षणीयः, तेन धैर्यं संयमश्च सर्वथावलम्बनीय इति भावः।

विषमसायकः—पञ्चवाणः कामदेवः। तस्य सायकपातस्य बाणपातस्य ॥१६॥

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1. विमुद्रयति (b)
2. सवित्कारम् (c)
3. सेवक (c)
4. चञ्चल a)
5. रतिलम्पटमानसम्
6. कुण्डल (c)
7. द्युति (b. c.)
8. पाठो नास्ति (a. b.)
9. विनिवर्त्तत (a)

राधिका—सखि ! नवमालिके । न खलु भवादृश्यो जानन्ति मर्म[1]व्यथां विषम सायक-सायक-पातस्य परन्त्वव[2] प्रेमकला पृच्छ्यताम् ।

प्रेम— गुरुजनभयं पातिव्रत्यं जनारवतो[4] भयम्
सहचरि ! शपे[5] बारंवारं त्रयं परिरक्षितुम् ।
श्लथयति परं मन्दं मन्दं विभो[6]रधरस्थली-
बिगलदमृताशंसो[7] वंशीनिनाद लवोदयः ॥१७॥

राधिका—(वंशीश्रवणमभिनीय प्रेमावस्थां नाटयति) ।

प्रेम— इयं पुलकमण्डली-कवलिता कपोलस्थली
तथा सरसशीत्कृतिः स्फुरितमाननाम्भोरुहम्
अयं च कुचकाञ्चनाचलजनर्मघर्मोदयो
मुहुः सुमुखि ! वेपसे मदनहेति[8]भीतेव किम् ॥१८॥

राधिका—(नीवीसंयमन[9]मभिनयति)

नव—(सहासम्)
नीवीं नवीकृत्य नितम्बविम्बे, कियत् परिश्राम्यसि कोमलाङ्गि ।
पीताम्बरः पश्यति सस्मितं चेत्तदा भवित्री स्वयमेव वद्धा ॥१९॥

गुरुजनेति—हे सहचरि ! (साहचर्याद-प्रकाश्यमपि प्रकाशयामीति तात्पर्यम्) गुरुजनभयम् । पातिव्रत्यम् जनारवतः लोकापवादतः भयम् । एतत् त्रयं परिरक्षितुं बारं बारं बहुवारं नैकशः शपे, परं विभोः श्रीकृष्णस्य अधरस्थलीतः विगलतः निःस्यन्दमानस्य अमृतस्य आशंसी वक्ता, वंशीनिनादस्य लवमात्र मुदयः मन्दं मन्दं (तं संकल्पं) श्लथयति शिथिलयति । वंशीध्वनिश्रवणमात्रेण पूर्वोदित-संकल्प मपहाय माधवमुपगन्तुमिच्छामीति भावः ॥१७॥

इयमिति—सुमुखि राधिके ! इयं दृश्यमाना कपोलस्थली ते गण्डस्थली पुलकमण्डल्या कवलिता परिपूर्णा, तथा सरसा रसावेशात् मधुरा शीत्कृतिः श्रूयते । अपि च आननाम्भोरुहं मुखपद्मं स्फुरितं कम्पितं ॥ अयं च कुचौ एव काञ्चनाचलौ स्वर्णपर्वतौ, ताभ्याम् जायते यः नर्मविषयकः कामक्रीड़ाप्रसङ्गी धर्मः स्वेदः तस्य उदयः वृद्धिः दृश्यते । अतएव मदनस्य हेतयः बाणाः तेभ्यः भीता इव वेपसे कम्पसे किम् ?

सर्वत्र सात्विकभावोदय एव हेतुः ॥१८॥

नीवीमिति :—हे कोमलाङ्गि ! नितम्बविम्बे कटिमण्डले कृष्णवंशी श्रवणमात्रेण उन्मुक्तां नीवीं वस्त्रग्रन्थीं नवीकृत्य नूतनतया वद्ध्वा कियत् कतिवारान् परिश्राम्यसि परिश्रान्ता भवसि । पुनः पुनर्वद्धापि नीवी शिथिली भवति । अतोऽत्र भूयान् ते परिश्रमः भवति । पीताम्बरः श्रीकृष्णः (त्वाम्) सस्मितं पश्यति चेत् तदा स्वयमेव श्रीकृष्णप्रेमपाशेन वद्धा आवद्धा भवित्री भविष्यति । अतो निष्फलस्ते नीवीवन्धनप्रयत्नः इति भावः ॥१९॥

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1. मम (क) 2. तत्र (क) 3. सर्वभ्रमादुक्तम्
4. जनाननतो (c) 5. मतं (c) 6. विभो (c)
7. शंसद (c) 8. भीत (c) 9. नीविकासंयमन (b)

राधिका—(नवमालिकां विलोक्य सानन्दम्)

अहो मुरारे मुरलीनिनाद-
लीलायतानां परमूर्जितानि ।
भवादृशां येन महासतीनां
कपोलमूले पुलकावलीयम् ॥२०॥

नव—(सलज्जमधोमुखीभूय स्वगतम्)

गोपं कञ्चन काञ्चनाम्बरमये पश्यामि न श्यामलम्
यस्यालोकवशाद्दशा मृगदृशा मेषाविशेषादभूत् ।
इन्दुस्तिन्दुक पावको मलयजालेपोऽपि सन्तापक:
प्राणा एव निजद्विषो गुरुतरो हारोऽपि मारोपम:[1] ॥२१॥

अथवा—

विषमविशिखसूत्रं कृष्णवंशीनिनादो
यदवधि तरुणीनां कर्णपीठे लुलोठ ।
अविरल-पुलकाली कोमला गण्डपाली
तदवधि तनुतेसौ[2] भाग्यवन्ध्यं निवद्यम् ॥२२॥

अहो इति :—अहो विस्मये, मुरारेः मुरलीनिनाद लीलायितानां मुरलीध्वनि लीलाचरणानां परं अत्यन्तं उर्जितानि प्रभावाः परमोत्कर्षा इति यावत् (वर्त्तन्ते)। येन कारणेन भवादृशां महासतीनामिति सोल्लुण्ठनोक्तिः। कपोलमूले इयं पुलकावली जाता। वंशीनिनादश्रवणेनं युष्माकमियमवस्था महासतीत्वमेव प्रकटयति, किं मम परिहासेन सर्वासां तु दशा समा इति भावः ॥२०॥

गोपमिति :—अये सखि ! यस्य आलोकवशात् दर्शनहेतुः मृगदृशां गोपनागरीणां विशेषात् विशिष्टतया एषा दशा कामकृता अभूत्; तं प्रसिद्धं अनुभूतं वा कंचन अनिर्वचनीयं श्यामलं काञ्चनाम्बरं पीतवाससं गोपं गवां पशूनां रमणीचक्षुषां वा पातारं माधवं न पश्यामि ?

अपित पश्यामीति काकुः। दशां स्पष्टयति—इन्दुः तिन्दुकपावकः वहुकालस्थायी सर्वाङ्गदाहकाश्च, न तु आनन्ददायकः। मलयजश्च हरिचन्दनस्य आलेपः अपि सन्तापकः न तु शीतस्पर्शः। प्राणा एव निजद्विषः निजशत्रुरूपाः न तु प्रियतमाः हारोऽपि मारोपमः, मारयतीति मारो मृत्युः, "मारौमृतौविषेऽनङ्गे" इति विश्वः। मृत्युवदप्रियतरः, गुरुतरश्च धारणाय। तथाच गीतगोविन्दे—"श्यामात्मा कुटिलः करोति कवरीभारोऽपि मारोपमम्" इति ॥२१॥

विषमेति—विषमविशिखस्य कामस्य अतिकठोरत्वात् व्याधस्वरूपस्य इत्यर्थः। सूत्रं पाशभूतं कृष्णवंशीनिनादः यदवधि यदारभ्य तरुणीनां गोपयुवतीनां कर्णपीठे लुलोठ पपात तदवधि तत्कालादेव कोमलगण्डपाली गण्डप्रदेशः गोपतरुणीनामिति शेषः, न विरला पुलकानामाली यस्यां तादृशी सती

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1 भारोपमः (ग) 2. असौ (ग)

(नेपथ्ये)

देवतामुकुटकान्तिमञ्जरी-पिञ्जरीकृत पदाम्बुजद्वयम्
मारकातरितगोपनागरी-रागरीतिरसिकं भजेमहः ॥२३॥

प्रेम—कथं चित्रफलकहस्तो रसालक इत एव आयाति ।

(ततः प्रविशति यथानिर्दिष्टो रसालकः)

धामनि स्फुटितहार दामनि नीलनीरदसमानधामनि ।
वामनीकृतकुचान्त[1] कामिनी कामनीतिरसिके रसामहे ॥२४॥

राधिका—इदमनर्थ[2] कन्दलीमूलं यत् खलु रसालहस्ते चित्रफलकम् ।

नव—सखि ! त्वमिवमङ्करयसि, मया प्रागेवोक्तम् नेदं वकुलमालिकाहस्ते-दीयतामिति ।

प्रेम—सखि राधिके । तया खलु चञ्चलतया कुत्र[3] पातितम् तत् खलु अनेन वटुना समानीतम् ; तत् कथय[4] कथमुपायैर्गृह्यतामिति ॥

राधिका—इदमेव तावत् चिन्तयामि । न पुनः कदाचित्[5] गोविन्दकरारविन्द-मकरन्दरसनिष्यन्दाभिषिक्तं[6] भवेत् ।

निवद्यं श्लाघनीयं सौभाग्यवन्धं सुभगस्य भावः सौभाग्यं तस्य वन्धं दृढ़तां दृढ़सौन्दर्यरचनां च तनुते विस्तारयति । अत्र गण्डपाली वन्धन कर्त्री वंशीनादः वन्धनसाधनं सूत्रम्, सौभाग्यमेव वन्धनयोग्यं वस्तु । श्रीकृष्णवंशीनाद-श्रवणात् पुलकोपचयशोभिता गोपतरुणीनां गण्डस्थली तासां सौभाग्यं सौन्दर्यं च समधिकं रञ्जितं द्योतयामास इति तात्पर्यम् ॥२२॥

देवतेति—देवतानां मुकुटानां याः कान्तयः ता एव मञ्जर्यः ताभिः पिञ्जरीकृतं रञ्जितं चरणप्रणामेनेत्याशयः पदाम्बुजद्वयं यस्य तत् मारेण कन्दर्पेण कातरिताः या गोपनागर्यस्तासां रागरीत्या अनुरागरीतौ रसिकं अतीव आव्यही महः ब्रह्मज्योतिः भजे ॥२३॥

धामनीति—फुटितं हारस्य दाम यस्मिन् तादृशे, नोलनीरदस्य समानं धाम तेजः (ज्योतिः) यस्य तस्मिन्, वामनीकृताः निपीडनेन खर्वीकृताः कुचान्ताः कुचाग्रभागाः यासां तासां कामिनीनां कामकला कुशलानां कामनीतौ रतिपद्धतौ यः रसिक तस्मिन् अलौकिकगुणशालिनि धामनी श्रीकृष्णाख्ये महसि रसामहे ॥२४॥

अङ्कुरयसि—अङ्कुरितं करोषि ।

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1. कुचान्त (c)
2. आनन्दकन्दली (c) अनथकन्दली (b)
3. कुत्रापि
4. कथय इति पाठो नास्ति (b.c.)
5. कथंचित् (a)
6. भिमूतं (a)

नव—निश्चयार्थे किमिति शङ्कसे ?

राधिका—फलेनैव निश्चीयते ।

रसालकः—(प्रविश्य) स्वस्ति भवतीभ्यः । इति चित्रफलकं समर्पयति ।

(सर्वा विलोक्य पठन्ति)

त्वं तावत् प्रथमेव[1] चन्द्रकलिका सन्तप्तचिन्तामणि-
र्नव्याः केऽपि वयं निकामतरला श्चौराश्चकोरा इव ।
भूयो वीर्य-परोक्षये वितनुते सन्ताप मन्तर्जनि-
र्नो जाने तव कोमलाङ्गि ! गलितो येनैष चित्तज्वरः ॥२५॥

(सर्वा अन्योऽन्यम्) सखि ! त्वदर्थमेव मुरारिरूपश्लोकितम् (इति कलहायन्ते)

प्रेम—(अपवाय)

पादौ नूपुरपूरितौ कटितटो पीताम्बरालम्बिनौ,
वक्षः कुङ्कमपङ्किलं करतलं वंशी वतंशी कृतम् ।
विम्बोष्ठौ[2]मदविभ्रम[3]स्मित[4]परौ केशोऽपि वेशोचितो
नो विद्मो नवनीलनीरदवपुः कस्यास्तपस्याफलम् ॥२६॥

त्वमिति—हे कोमलाङ्गि ! त्वं प्रथमा चन्द्रकलिका इव प्रतिपच्चन्द्रकलावत् आह्लादिनी क्षीणा च तथा सन्तप्तानां अस्माकं, अन्यत्र तृषार्त्तानां चकोराणां च चिन्तामणिः परमचिन्तनीया असि, किम्वा सन्तप्तः अस्माकमनस्य नूददे । चिन्तामणिः यया तादृश्यसि । वयं के पुनः नव्योः न तु प्रवीणाः चौराः न तु स्वीयाः, चकोरा इव निकामतरलाः अत्यन्तमुत्सुकाः, चकोरा हि चन्द्रकिरणं पिवन्तीति प्रसिद्धिः । भूयः वार वारं अन्तः मनसि जनिः जन्म यस्य तथोक्त कामः वीर्यपरीक्षये वलविनाशार्थं (निमित्तार्थे सप्तमी—"सभाजने मे भुजमूर्द्ध्ववाहु" रिति वत्) सन्तापं वितनुते प्रकरोति । कामः वारं वारं सन्ताप्य माम् अतीव दुर्वलं करोतीत्यर्थः । किन्तु येन प्रकारेण तव एष चित्तज्वरः हृदयसन्तापः गलितः अपसृतः, नोजाने नैव जानामि । वयं निकामतरलाः, त्वं तु पाषाणहृदया इति भावः ॥२५॥

उपश्लोकितम्—प्रशंसितम् ।

पादाविति—यस्य पादौ नूपुराभ्यां पूरितौ कटितटो पीताम्बरस्य आलम्बिनी, वक्षः कुङ्कुमेव पङ्किलं कर्दममयं कृतं, करतलं वंश्या वतंसीकृतं भूषितं ; विम्बवदोष्ठौ मदस्य मत्ततायाः विभ्रमः विलासः यस्मिन् तादृशं स्मितं मन्दहासः परं प्रधानो ययो तादृशौ । केशोऽपि वेशोचितः प्रसाधित । नवनीलनीरदवपुः नवमेघश्यामः स कृष्णः कस्याः सकलकामिनीजनललामभूतायाः तपस्याफलं नो विद्मः न जानीमः । श्रीकृष्णस्तु अनन्यसाधारण भाग्यलभ्य इति भावः । यस्याः कृतेऽयं श्लोको मुरारिणा विरचितः सैव धन्या उत्कृष्टतमं तपस्तया तप्तमिति तात्पर्यम् ॥२६॥

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1. प्रथमैव (a)
2. विम्बोष्ठे (a)
3. मद्विभ्रमः (a)
4. स्मितपरः (a)

(नेपथ्ये)

राकाशीतमयूखसुन्दरमुखो विस्तारि-वक्षस्थलः
खेलत्केशरीमध्यमो मरकतश्रीचुम्बिदोर्डम्बरः।
कन्दर्पादपि सुन्दरो मदगजश्रीगर्वसर्वंकषः
शेषांनेव मनोविनोदनकृते रम्याकृतिः श्रीपतिः ॥२७॥

प्रेम—(विलोक्य) कथमेषा वकुलमालिका हृदये नीलोत्पलं मुहुर्दधाना सानन्द-मित एवाभिवर्तते।

(ततः प्रविशति यथानिर्दिष्टा वकुलमालिका)

रम्याधरः[1] स्फुरदधीरसुधासमुद्र-
माधुर्यचुम्बनकलामिव सूचयन्ती।
चेतो मदीयमधुना मधुनाशनस्य
हा हन्त हन्त मुरली तरली करोति ॥२८॥

(विलोक्य) कथमेषा राधिका सखीभ्यां रसालकेन च अनुगम्यमाना वकुलवीथिका परिसर एव नित्यानुरागकलिकां विकाशयति। तदहमपि सखीं सम्भावयामि।

राधा—(अपसृत्य) सखि ! कथमेतदवतंस नीलोत्पलमतीव सम्भावयति।

वकुलमालिका—रभसेन रहः परिच्युतं श्रुतिनीलोत्पलकोरकं मुरारेः।
नयनाञ्चल नीतिनिर्जितं भृगुपातं वहतीव भूतलेऽस्मिन् ॥२८॥

राकेति—राकायाः पूर्णिमायाः शीतमयूखवत् सुन्दरं मुखं यस्य सः, पूर्णचन्द्राननः विस्तारि विस्तीर्ण-वक्षःस्थलं यस्य सः, खेलतः केशरिणः मध्यमः कटिभाग इव क्षीणः मध्यमो यस्य सः, मरकतस्य मणिविशेषस्य चुम्बनीति तादृशः दोर्डम्बरः वांहुविलासो यस्य तादृशः कन्दर्पादपि सुन्दरः, मदगजस्य श्रियः शोभायाः (मन्थरगतिजनितायाः—इत्यर्थः हेतौः यः गर्वः तस्य सर्वंकषः विनाशकः , रम्याकृतिः श्रीपतिः केषां मनस विनोदकृते प्रीतिसम्पादनाय न, अपि तु सर्वेषां सुरनरादीनां आह्लादकः ॥२७॥

रम्याधर इति—रम्यः अधर एव स्फुरत् अधीरः उद्वेलः यः सुधासमुद्रः तस्य यत् माधुर्यं तस्य चुम्बनकलां चुम्बनकौशलं सूचयन्ति प्रकाशयन्तीव मधुनाशनस्य मधुरिपोः मुरली अधुना मदीयं चेतः हा तरलीकरोति हन्त, हन्त विषादातिशय्याद् द्विरुक्तिः ॥२८॥

सम्भावयामि—सम्मानयामि।

रभसेनेति—रभसेन त्वद्दर्शनव्यग्रतया रहः तेन अलक्षितं परिच्युतं मुरारेः श्रुतिनीलोत्पलकोरकं कर्णावतंसीकृतं नीलोत्पलकोरकं नयनाञ्चलस्य नीत्या चालनेन (कटाक्षपातेन) निर्जितं पराजितं सत् अस्मिन् भूतले भृगुपातं अतटप्रपातं वहति प्राप्नोति इव। वलवत हि पराजितो मनस्वी भृगुपातादिना प्राणत्यागं करोति इति व्यवहारः। अत्रैव कर्णावतंसे तादृशो व्यवहारः कवि प्रतिभयोत्प्रेक्ष्यते ॥२९॥

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1. विम्बाधर (क)

(इति राधिकायाः कर्णे कथयति)

राधि—सखि ! जीवितास्मि कर्णावतंसनेव ।

नव—सखि ! सखिः कर्णे नेति शेषः ।

(आकाशे)

प्रस्तावयन्ती कियद्भूतानि नान्दीव रासोत्सवनाटिकायाः ।
महामुनीनामपि मानसानि मुरारिवंशी विवशीकरोति ॥३०॥

(सर्वाः सानन्दं इदमित्थमेवेति मदनावस्थां नाट्यन्ति)

रसालकः—(सपुलकमञ्जलिं बद्ध्वा)

परं ब्रह्म निराकारमवाङ्मनसगोचरम् ।
वल्लवीतरलापांग-पल्लवीकृतमाश्रये ॥३१॥

(विलोक्य)

गोपीमनोहरणनाटकसूत्रधारी
धारायमाण[1]मदनाशुगकान्दिशीकः ।
कन्दर्पदर्पहरमूर्त्तिरसौ मुरारि-
र्वृन्दावने मुरलिकां तरलीकरोति ॥३२॥

नवमालिका—पुरः प्रालेयांशुप्रतिभटमुखी प्रेमवसतिः
सतीनीवीवन्धस्थितिविघटनैकव्यसनिनी ।
समायान्ती वृन्दावनकुहरमानन्दरभसा-
दये केयं श्यामच्छविरमृतधारा परिणतिः ॥३३॥

प्रस्तावयतीति :—मुरारीबंशी रसोत्सव एव नाटिका तस्या नान्दीव (नांदी यथा नाटकीयं वस्तु प्रस्तावयति तद्वत् वंशीरासोत्सवं सूचयति) कियद्भूतानि अनन्यनाटकसाधारणानि प्रस्तावयन्ती सती महामुनीनां जितेन्द्रियाणामपि नारदादीनां मानसानि विवशीकरोति तरलीकरोति, का कथा त्वस्माकम् ॥३०॥

परमिति :—निराकारं आकारशून्यं, अवाङ्मनसगोचरं अकथनीयं अचिन्तनीयं च वल्लवीभिः गोपतरुणीभिः (कर्त्तृभिः) तरलैः चञ्चलैः अपांगैः पल्लवीकृतं प्रेमप्रफुल्लतां प्रापितं, अथवा वल्लवीनां तरलापांगानि पल्लवीकृतानि येन तत् परंब्रह्म श्रीकृष्णाख्यं ज्योतिः अहं आश्रये ॥३१॥

गोपीति :—गोपीनां मनोहराहरणनाटकस्य सूत्रधारः प्रधानप्रयोजकः, परमनट इति यावत्, धारायमाणाः अविरलाः सुतीक्ष्णाः ये मदनाशुगाः कामबाणाः तेषां कान्दिशीकः मृगः (वेध्यः), कन्दर्प-दर्पहरा मदनगर्वखर्वकारिणी मूर्त्तिः यस्य तादृशः, असौ मुरारिः वृन्दावने मुरलिकां वंशीं तरलीकरोति मधुरतानेन वादयति ॥३२॥

पुर इति :—अये सम्बोधने ; पुरः सम्मुखे प्रालेयांशेश्चन्द्रस्य प्रतिभटं सदृशं मुखं यस्यास्तथाविधा, प्रेम्णः वसतिः आवासगृहं, सतीनामपि नीवीवन्धस्य स्थितेः विघटने मोक्षणविषये एक एव व्यसनिनी

1. व्याधायमान (ग)

रसालकः—लतान्तरितो रासोत्सवं निभृतमवलोकयामीति (तथा कुर्वन् इव स्थितः)

(ततः प्रविशति यथानिर्दिष्टो माधवः)

माधव—कथमेता मदन्तिकमेव समायान्ति। तन्निमिषमात्रमेव धैर्य्यमवलम्बिष्ये।
(सर्वा माधवान्तिक मुपसर्पन्ति)

(राधिकां निर्वर्ण्य)

नीलांशुकालंकृत[1]पीवरोरुर्दरस्फुरन्कोमलबाहुमूला-
वतंसयन्ती सुमुखी विभाति सम्मोहविद्येव मनोभवस्य ॥३४॥

(ततः प्रेमकलां निर्वर्ण्य)

एषा प्रसूनाशुग चापयष्टिः[2]स्पष्टीकृता भ्रूलतिकापदेशात्
सिन्दूरविन्दुर्गुलिकेति[3]शंके पंकेरुहस्मेर दलायताक्ष्या[4] ॥३५॥

(बकुलमालिकामाश्रित्य विलोकयाम्यासां भावं निभृतमिति)

(तथा करोति)

राधि—कथमत्रैवान्तरितो[5]माधवः। (सर्वा निरूपयन्ति)

राधि—(निपुणं निरूप्य)

नम्रीभूतसुरेन्द्रमौलिमुकुटप्राग्भारसम्भावितम्
गोपालीकुचकुम्भपालिविलसन् कस्तुरिका श्यामलम्।
दैवादेव कदम्बमूलमिलितं लक्ष्मीविलासास्पदम्
संप्राप्तं क्वनु हारितं व्रतमया रत्नं चिरत्नं पुनः ॥३६॥

व्यापारिणी, का कथा वा असतीनाम्, अमृतधारायाः परिणतिः श्यामच्छविः श्यामलकान्तिः आनन्दरसभात् आनन्देन त्वरया च वृन्दावनकुहरं वृन्दावनमध्यं संकेतकुञ्जम् इत्यर्थः। समायान्ती समागच्छन्ती इयं का अनिर्वचनीया कान्तिः दृश्यते ॥३३॥

नीलांशुकेति :—नीलांशुकेन अलंकृतौ पीवरौ पृथुलौ ऊरू यस्याः सा, दरस्फुरती कोमले बाहुमूले यस्याः तादृशी, ईषद्दृश्यमानकोमलबाहुमूलाः; वतंसयन्ती कृष्णस्य श्रुतिच्युतं नीलोत्पलं कर्णयोः कुर्वती सती सुमुखी राधिका मनोभवस्य सम्मोहविद्येव विभाति ॥३४॥

एषेति :—पंकेरुहस्य स्मेरदले विकशितदले इव आयते विस्तृते अक्षिणी यस्याः तथाविधया कमल-दलदीर्घलोचनया अनया प्रेमकलया कत्र्या भ्रूलतिकापदेशात् भ्रूव्याजेन प्रसूनाशुगस्य कन्दर्पस्य चापयष्टिः धनुर्लता स्पष्टीकृता प्रकाशिता। अस्याः भ्रूवौ कुसुमबाणस्य धनुः, नेत्रोत्पलेच तस्य शरौ इति जानीमः। अस्या सिन्दूरविन्दुः नलिकास्वभूतायाः नासिकायाः मूलसंस्थापितसिन्दूरविन्दुः गुलिका इति शंके तर्कयामि ॥३५॥

नम्रीभूतेति :—नम्रीभूतस्य प्रणतस्य सुरेन्द्रस्य मौलौ यः मुकुटः तस्य प्राग्भारेण अग्रभागेन सम्पूजितम्, गोपालीनां गोपालपत्नीनां कुचकुम्भपालिषु कुचचतुष्पार्श्वे विलसन्ती या कस्तूरिका तया

1. चीनांशुकालंकृत (क) 2. प्रसूनायुध (क) 3. गुलिकेव (ग)
4. अन्तर्हितो (क) 5. दलायताक्षयाः (ग)

- वकुल—(आत्मनं निर्वर्ण्य)

प्राणमात्रे[1] विगलिते न जावन्ति क्वचिज्जनाः
विना प्राणाधिकमहं जीवामीति किमद्भुतम् ॥३७॥

(सर्वा वियोगावस्थां नाटयन्ति)

विभ्रतश्चिबुकमंगुलिमुखैः[2] किंचिदञ्चितविकारशीत्कृतेः[3] ।
अर्द्धचुम्बनमहो मुरद्विषः प्राणमेव नुदति प्रतिक्षणम् ॥३८॥

नव— (चन्द्रमसं विलोक्य)

नूतनारुणमयूखपावके लक्ष्म वल्लीघनधूमभूमनि ।
होमकुण्ड इव चन्द्रमण्डले संजुहोति युवतीजनं स्मरः ॥३९॥

प्रेम— इदमवधारयामि ।

तनुपूर्त्तिकृते मृगच्छलाद् विधुपीयूष तड़ागपाथसि ।
शशिशेखर-भालवह्निना दरदग्धः कुसुमेषुरंचति ॥४०॥

श्यामलं. लक्ष्म्याः विलासस्य आस्पदं, अतिदुर्लभं मनोज्ञञ्चेत्यर्थः। दैवादेव भाग्यबलात्, न तु अस्मदीयगुणाकृष्टमनस्तया. कदम्बमूलमिलितं चिरलं पुरातनं शाश्वतं रत्नं मया अभागिन्या संप्राप्तं पुनः क्व अज्ञातस्थाने हारितं नु (प्रश्ने) बत (खेदे) ॥३६॥

प्राणमात्र इति :—प्राणमात्रे न तु तदधिके विगलिते निर्याते सति क्वचित् जनाः न जीवन्ति। प्राणाधिकंकृष्णं विना अहं किं जीवामि इति एतत् अद्भूतम् अतीव आश्चर्य्यजनकम्। श्रीकृष्णं विना नाहं जीवितुं शक्नोमीति भावः ॥३७॥

विभ्रत इति :—अंगुलिना मुखैः अग्रभागैः, चिबुकं अस्मदीयं विभ्रतः धारयतः किंचित् अनिर्वचनीयं यथा स्यात् तथा अञ्चितः प्राप्तः यो विकारः कामावेशः तेन जाता शीत्कृतिः यस्य तस्य, मुरद्विषः कृष्णस्य अर्द्धचुम्बनं, लज्जावशात् मम विक्षिप्तमुखतया चुम्बनस्य पूर्णता न जातेत्याशयः प्रतिक्षणं क्षणमप्य-परित्यज्य स्मृतिपथमागत्य प्राणमेव प्राणान् तुदति व्यथयति ॥३८॥

नूतनेति :—नूतना अरुणा रक्तवर्णा मयूखाः किरणा एव पावकः वह्निर्यस्मिन् तत्र, लक्ष्मवल्लेरेव घनधूमस्य भूमा बाहुल्यं यत्र तथाविधे होमकुण्डे इव चन्द्रमण्डले स्मरः तदख्यहोतृविशेषः युवतीजनं आज्यस्वरूपं जुहोति। चन्द्रमण्डलं होमकुण्डम्, तस्य किरणाः अग्निः. कलंको धूमः, स्मरः होताः, युवतीजनः हविरिति आरोपः ॥३९॥

तनुपूर्तीति :—कुसुमेषुः स्मरः शशिशेखरस्य शिवस्य भालवह्निना तृतीयनेत्रदहनेन दरदग्धः अर्द्धदग्धः सन् विधुरेव पीयूषतडागः अमृतसरोवरः तस्यपाथः जलं तस्मिन् तनुपुर्त्तिकृते अमृतसम्पर्केण हि क्षतांग मक्षतं भवति, तस्माद्धेतोः मृगच्छलात् मृगरूपेण अञ्चति गच्छति प्राप्नोतीत्यर्थः ॥४०॥

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1. अपिगलिते (क) 2. अञ्जलिमुखैः (ख) 3. सीत्कृतः (ख)

राधा— (सवितर्कम्)
परिणाममुपैति सन्धिवर्जं रजनीनाथ सुराधिनाथदन्ती ।
अपि तत्र कलंकवल्लीदम्भान्मदधारागलितेति तस्य शंके ॥४१॥

प्रेम— गगनमिदमिदानीं याति कासारशोभां-
तदनुमुकुट[1]लक्ष्मीं तारकाः संक्षिपन्ति ।
अपि किरणमृणालीमूलकन्दोऽयमिन्दु-
स्तदिहखनति लक्ष्मच्छद्मनाकोऽपिकोलः ॥४२॥

नव— मदालसविलासिनी-दशनकान्ति-सन्तानकः
स्फुरद्दरहसच्छटाद्युतिविलासिवैहासिकः
चलत्तरल रोहिणीरमणमण्डलाडम्बरः
क्षरत्किरणमञ्जरी परिचयोऽयमुन्मिलति ॥४३॥

राधिका— (पवनस्पर्शमभिनीय)
आन्दोलनोत्तरल-चन्दनवन्दनीयो
मन्दानिलो भवति तापकरः[1] किमेतत् ।
किम्वालिभर्गनयनाञ्चलवह्निरेखा
सदग्धपञ्चशरभूतविवर्त्तवातः ॥४४॥

परिणाममिति :—रजनीनाथः चन्द्र एव सुर धिनाथस्य दन्ती. ऐरावतः । सन्धिमपि त्यक्त्वा पूर्णतया परिणामं पूर्णतां उपैति, तत्र ऐरावतशरीरे कलङ्कवल्लिदम्भात् कलङ्कव्याजेन मदधारा अपि गलिता इति शंके तर्कयामि, नायं चन्द्रस्य कलङ्कः परं नैरावतस्य मद इति—निर्यासः ॥४१॥

गगनमिति :—इदं गगनं इदानीं कासारस्य सरोवरस्य शोभां याति प्राप्नोति, तत् गगनकासारं अनुलक्षीकृत्य तारकाः कुमुदलक्ष्मीं संक्षिपन्ति संगृह्णन्ति एकत्रीकुर्वन्ति, कुमुदवत् शोभन्ते इति भावः । अपि च अयं इन्दुः किरणा एव मृणल्यः तासां मूलकन्दस्वरूपः इह गगनकासारे कोऽपि कोलः बराहः लक्ष्मच्छद्मना कलङ्कव्याजेन तत् कुमुदमूलं खनति ॥४२॥

मदालसेति :—मदेन यौवनोत्थेन अलसानां विलासिनीनां (तनुवियोगिनीनां) दशनकान्तेः उद्दीपकत्वादानन्दवाहुल्यात् सन्तानकः विस्तारकः, स्फुरन्ति प्रकाशमाना दरहसच्छटाया द्युतिर्येषु तेषां विलासिनां वैहासिकः विदूषकः । क्षरन्त्याः स्रवन्त्याः किरणमञ्जर्य्याः परिचयः यस्मात् तादृशः अयं चलन् तथा तरलः योऽसौ रोहिणीरमणः चन्द्रः तस्य मण्डलस्य आडम्बरः उन्मिलति उदेति । चलत्तरले-त्यादिना चन्द्रदर्शनेन सर्वेषां संयोगिनां चित्तस्य तारल्यं चाञ्चल्यं च भवति इति व्यज्यते ॥४३॥

आन्दोलनेति :—आन्दोलनात् अनिलचालनात् उत्तरलेन चञ्चलेन चन्दनेन चन्दनवृक्षेण वन्दनीयः महनीयः मन्दानिलः तापकरो भवति, एतत् किं—विचित्रमिति भावः, वा पक्षान्तरे, भर्गस्य महादेवस्य नयनाञ्चलस्य वह्निरेखया नयनाग्निना सन्दग्धः पञ्चशरः एव भूतः तस्य विवर्त्तः मण्डलाकारभ्रमणं तेववीतः वातरूपतां गतः किम् ? भूतस्य विवर्त्ताकारवातरूपेण भ्रमतां प्रसिद्धम् ॥४४॥

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1. कुसुम (ग) 2. तरुणा (ग) 3. दाहकरः (क)

सर्वा:— हंहो तमालकृतमालरसालसाल-
हिन्तालतालवकुलार्जुन मुख्यवृक्षाः ।
आवेदयन्तु नवनन्दकिशोरमार्गं
नेत्राञ्चलैः कुवलयैरिव पूजयामः ॥४५॥

प्रेम—(वंशीमुद्दिश्य सानुक्रोश[1]म्)
जाने तवैव वश्या मुरलि ! तपस्यापरं रचिता ।
एकाकिनी मुरारेश्चुम्बति बिम्बाधरं यस्मात्[2] ॥४६॥

वकुल—(सकरुणमाकाशलक्ष्यमञ्जलिं बद्ध्वा)
आलोलकुन्तल[1]मुदञ्चितमन्दहासं
सीमन्तीनालककुलं नवघर्मपूरम्
दास्यामि जीवनमपि त्रिदशाधिनाथ !
यद्येकवारमपि ते वदनं विलोके ॥४७॥

प्रेम— नयनान्तेन[2] जीवन्ति सन्तप्ता हरिणीदृशः ।
तत्रापि यदि कार्पण्यमहो तव दयालुता ॥४८॥

हंहो इति :—(सोद्वेगसम्बोधने) तमाल-कृतमाल-रसाल-साल-हिन्ताल-ताल-वकुलार्जुनाश्च ते मुख्या वृक्षा इति तत्सम्बुद्धौ, भवन्तः नवस्य नन्दकिशोरस्य मार्गं आवेदयन्तु। वयं पुनरवगताः तं मार्गं कुवलयैरिव कुवलयसदृशैः नेत्राञ्चलैः पूजयामः। तस्मिन् मार्गे माधवमवलोकयामः ॥४५॥

जाने इति :—हे मुरलि ! त्वयापरं अतिकठोरेण कर्मणा रचिता तपस्या वश्या वशीभूतेवाऽभिमत-फलप्रदा। यस्मात् मुरारेः बिम्बाधरं एकाकिनी असपत्नं चुम्बति। माधवाधरं युवतिसाधारणालभ्यमिति वस्तु व्यज्यते ॥४६॥

आलोलेति :—आलोलः कुन्तलः यस्मिन् तत् उदञ्चितः प्रकाशितः मन्दहासः यस्मिन् तत् सीमन्तिनं अलककुलं यस्मिन् तत्, नवः धर्मस्य पूरः यस्मिन्, (सात्विकोदयात्) तादृशं ते वदनं यदि एकवारमपि विलोके पश्यामि न तु चुम्बामि तदा जीवनमपि दास्यामि, त्वदधीनं करिष्यामि उपढौकन-रूपेणेति भावः ॥४७॥

नयनेति :—सम्यक्रूपेण (स्मरशरेण) तप्ताः ज्वालिताः म्रियमाणा इति यावत्, हरिणीनां दृश इव दृशो यासां ताः अबलाः नयनान्तेन कटाक्षेण दृष्टिपातमात्रेण जीवन्ति, नयनान्तस्य (शरीरगतक्षुद्र-तमांशैकभागत्वात् दानस्य क्षुद्रता), तत्रापि दृष्टिपातमात्रे यदि कार्पण्यं तर्हि अहो विस्मये) तव दयालुता जगद्विरला अत्र लक्षणलक्षणया तव निर्दयता जगति विरलेति गम्यते ॥४८॥

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1. सानुराग (ग)   2. येन (ख)
3. कुण्डल (ग)   4. कटाक्षेणापि (ग)

नव— कृपाकटाक्षैः करुणाम्बुराशे

यदीक्षसे मां जगदीश ! नैव ।

विलोचनाब्जे किमु योगनिद्रा

जहाति नाद्यापि मदीयपापैः ॥४९॥

सर्वाः—(साञ्जलिबन्धम्)

विद्मो न परं किञ्चित् मुरलीतरलीकृत वदनात् ।

किञ्चिदुदञ्चितहसितादसिताकृति बल्लवीतनयात् ॥५०॥

किंच—

आकुलीकुरुषे हन्त किमेवं निजदासिकाः ।

अथवा नाथ ! निर्बन्धः स्त्रीवधे फलमस्ति किम् ॥५१॥

(नेपथ्ये)

अयमेति मन्दमरविन्दलोचना-

जनलोचनाञ्चल-चकोरचन्द्रमा ।

परिवीतपीतवसनो मदालसो

दरहास भासुरमुखो जगत्पतिः ॥५२॥

सर्वाः—(स्वागतम्)

जगतामुपकाराय त्रिलोचन-विलोचनः

येनैव पञ्चबाणोऽपि रूपवानभिरूपितः ॥५३॥

कृपेति :—करुणारूपाम्बुनः राशे हे जगदीश ! यत् यस्मात् मां त्वदेकशरणां कृपाकटाक्षैः अकिंचित्करैः न ईक्षसे एव, दर्शनमात्रं न ददासि, तेन मन्ये, योगनिद्रा (प्रलयकाले संसारं संहृत्य शायितवान्) सा निद्रा मदीयपापैः हेतुभिः विलोचने एव अब्जे कर्मभूते अद्यापि न जहाति किमु । योगनिद्रा वशात् तव लोचनेअद्यापि मुद्रिते एव ॥४९॥

विद्मो इति । मुरल्या (गानवशात्) तरलीकृतं तरलं वदनं येन तस्मात् किञ्चिदुदञ्चितं उद्गितं हसितं यस्य तस्मात्, असिताकृतिः कृष्णश्चासौ वल्लव्या यशोदायास्तनश्चेति तस्मात्, श्रीकृष्णात् परं किञ्चित् स्वामिबन्धुगृहादिकं न विद्मः ॥५०॥

आकुलीति :—हे नाथ ! निजदासिकाः हन्त (खेदे) किं कस्मात् अकारणमेव आकुलीकुरुषे, अथवा ते एष निर्बन्धः आग्रहः, तर्हि स्त्रीवधे किं फलं अस्ति, किमपि नास्ति वीरत्वादिफलमिति भावः ॥५१॥

अयमिति :—अरविन्दलोचनाजनस्य पद्मलोचनायाः लोचनाञ्चलमेव चकोरः तं प्रति चन्द्रमाः, परिहितं पीतवसनं ये तादृशः मदेन यौवनमदेन अलसः मन्दगमनत्वात्, दरहासेन मन्दहासेन भासुरं कमनीयं मुखं यस्य, अयं जगत्पतिः मन्दं यथा स्यात् तथा इति ॥५२॥

जगतामिति :—येन कृष्णेन जगतां जगद्वासिनां जनानां उपकाराय त्रिलोचनेन विगतं लोचनं दर्शनं यस्य तादृशः अदृश्यतां गतः पञ्चबाणः अपि एवं दृश्यमानेन स्वरूपेण रूपवान् अभिरूपितः ॥५३॥

आगच्छत, गच्छामः (माधवान्तिक मुपसर्पन्ति)

रमा—अहमप्यात्मानं प्रकाशयामि । (इति उपसर्पति)

माधव—किं वः प्रियं करवाणि ।

सर्वाः—किमतः परमस्ति प्रियम् ।

मरुत्खेलान्दोला[1]यित नलिनपत्रप्रणयिनो
सुधाधारासारव्यतिकरसमीचीनस्वना
जनानामानन्दं वहलयतु[2] गोविन्द ! भवतो
दृशोरेषा लीला नटनघटनानां परिणतिः ॥५४॥

तथापीदमस्तु

कवीनामस्माकंगतहरिणपीयूषकिरण-
प्रभास्पर्द्धीवन्धाधिकमधुरवाचां परिचितिः ।
सतां भूयो भूयो वहतु वहलानन्दलहरी
परिवाहस्वेदद्रवजलधिकल्लोलकपटात् ॥५५॥

मरुतेति :—हे गोविन्द ! मरुतां खेलया आन्दोलितस्य नलिनपत्रस्य प्रणयिनी चलकमलदल-सदृशी, सुधानां धारा यस्मिन् तस्य आसारस्य अमृतवृष्टेः व्यतिकरः मिलनं तेन समीचीना युक्ता स्वना यस्याः तादृशी (अमृतस्पर्शवत् दृष्टिपातेन हि अस्मद्विधा विरहिण्यो जीवन्ति गोष्ठीरूपकमपि द्वादश तादृशः) भवतः दृशोः एषा लीलानटनस्य गोष्ठीपक्षे लीलायाः कृष्णलीलायाः नटनस्य या घटना तासां परिणतिः परिणामः जनानां आनन्दं वहलयतु पक्षे जनानां दृशोः आनन्दं ॥५४॥

भरतवाक्यम्

कवीनामिति —गतः हरिणः यस्मात् तस्य (निष्कलंकस्य) पीयूषकिरणस्य चन्द्रस्य प्रभायाः स्पर्द्धया वन्धेन लालित्यपूर्णरचनया पीयूषलहरी रूपकस्य च अधिकमधुरा माधुर्यगुणोपेता वाचः येषां तेषामस्माकं जयदेवादीनां कवीनां परिचितिः (कविता) सतां सामाजिकानां परीवाहः प्रस्रवन् यः स्वेदद्रवः एव जलधिः तस्य कल्लोलनेव कपटं तस्मात् हेतोः, भूयो भूयो निरन्तरं वहलस्याऽनन्दस्य लहरी दर्शनेन सात्त्विकभावापन्नानां स्वेदोदयः, तत्कृतानन्दोदयश्च भवत्विति फलाशंसा ॥५५॥

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1. विलोचनम् (ग)
2. विरचयतु (ग)
3. हेलाचलकमलमालाविधायिनी (क) हेलान्दोलायित (ख)

शुभमस्तु सर्वजगतां निरन्तरं
न रिपोरपि स्फुरतु वैपदं पदम् ।
जगदीश्वर कपटदारु विग्रहः
करुणाकटाक्षलहरीं विमुञ्चतु[1] ॥५६॥

इति श्रीजयदेवविरचितं पीयूषलहरी-नाम गोष्ठीरूपकं समाप्तम् ।

शुभमिति :—सर्वजगतां निरन्तरं नित्यकालमेव शुभमस्तु रिपोरपि वैपदं आपदवस्था न स्फुरतु। कपटेन दारुविग्रहः पुरुषोत्तमे जगन्नाथरूपः जगदीश्वरः करुणाकटाक्षलहरीं विमुञ्चतु कृपादृष्ट्या पश्यतु इति भावः ॥५६॥

— समाप्तम् —

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7. विमुञ्चति (क)

JAYADEVA'S PĪYŪṢA-LAHARĪ

AN ENGLISH TRANSLATION

May the artistic display of the energetic Tāndaba enlivened by the delicacy of the graceful movement of Parbati, when the couple are engaged in circling dance, always protect the world unfeignedly ; the artistic harmony of the graceful dance of Parbati ingratiating itself with the violence of Siva's Tāndaba has all the beauty of a lotus in full bloom tinged yellow by the cluster of its lustrous filaments, and also resembles a dense autumnal cloud lit up by flashes of lightning.

Also we make obeisance to the dazzlingly effulgent form (Krushna) who, amorously embraced by the youthful milkmaids in their ardent longing for a tender dance, with him as a partner for each one resembles a blue lotus kissed by trembling fresh blown Champaka flowers.

After Nandi enters the stage.

Manager (Looking around) : No further digression, no more words. This vernal season is very pleasant.

The breeze is blowing very gently making the trees tremulous. It is cool on account of its contact with the ripples formed by its movement on the surface of the Pampā lake. It is engaged in circling ringlets of dance in the cavity of the blooming jasmines and attracts the delighted swarms of bees to feed upon the blooming lotuses.

O the audience assembled through divine grace in the temple of the Great Lord who has the form of Garuḍa emblazoned on his banner, and who is to the devotees like the moon to the *chakora* birds and who is like the crest jewel Neelāchala, the blue mount.

That opera party of Jayadeva who is a jewel among scholars, is ready for a performance, their dance swift like lightning in its graceful movement, is capable of enrapturing the hearts (of all) ; the charm of their flowing movement is as pleasant and transparent as the halo of the moon, and they are as agreeable to the sight as the quick glances of ladies whose eyes resemble those of antelopes.

(Looking at the green room) O, there is a peculiar charm in the furnishings of our tiny family.

As for example: One lady is suddenly out of time making her tresses curl with her finger nails. Another is painting her breasts with white paste (*makari*). A third is artistically putting her bracelets on her arm, and the fourth one is refining the thin line of collyrium on the eyes.

Let me then call forth, stir up, stimulate the delights of the stage with the help of my assistant. Dear Srungaraka, (come) here, here please.

(After entering) The assistant : Sir, What say you? What's your pleasure?

Stage Manager : What's the use of that dramatic performance or of that love affair that does not captivate the (*khanjana*-like) hearts of the learned?

Assistant : What is that composition, which is so lovely with thoughts?

Stage Manager : The theatrical performance of the nature of the drama styled Gosthi is now displayed ; every letter of which is a feast to the ears like the few

piquant utterances of a lively-faced lady and an object of love to the eyes like the slightly heaving breasts (of woman) faintly visible through the playful movements of her garments and which is intoxicating like the moon-like face of the bride observed through the casement of a pleasure dome.

Assistant (Inquisitively) : Who is then the poet here?

Stage Manager : It is he by whom is stated the following: "In the fourteen worlds, only these two are competent to cause the stone to melt: I, known as Jayadeva—by means of my words, and the moon by the splendour of its rays."

Assistant (*Looking into the green room*): Then let the experts in the performance of the Gosthi be ready.

Actors (*In the green room*): Here, friend, here.

Stage Manager (*Looking*): Oh, how deep is the feeling of the actors that the auspicious performance starts really even without the music of the flute!

(*After musing*) This lotus-faced lady in front, I fancy, is the moon, and the other lady by her side is like the moon's consort 'Rohini'. Then let both of us play the roles of Madhava and Rasalak. [*Exeunt*

(*Here ends the prologue.*)

(*Then enter two female companions.*)

The first one : O, you of the beautiful eyes! See, whose soul Madhava with his attractive features will not fascinate (or captivate) by his melodies sung at the highest pitch attaining to the 'Pancham' note.

The other one : Friend Radhika, this is true, but only of persons like you ; for, Oh, beauteous one, in as much as your sighs, as if over-laden and charged with heat are coming out up to your very cheeks and your complexion is merged in paleness as if plunged in a sea of camphor and your creeper-like delicate body appears just like the last digit of the lack-lustre moon. (I ask) Has the beauty of the appearance of Nanda's son come within your sight?

Radhika : Friend Navamalika, what is it that you commence a description of me which is as impossible as painting the air?

Nava : The love of the lovely faced, though concealed at heart, is perceived by all, just as the flower even when covered by the creeper diffuses its fragrance all round.

Radhika : What is there to be concealed from you who are my second self? Whensoever Murari gently applies his lips to his sweet flute to fill it with gentle breath coming out of them, sighs heated from the love-lorn hearts of the lotus-eyed maidens spread a pallor on their lips. The copious flowing tune of the flute in Kedara-rāga is rather tolerable and even the tinkling of the golden anklets of the lotus-like feet is not so infatuating ; but Govinda breaks into hundred parts the hearts of persons of strong fortitude with his gentle smiles arching the round corners of his fatigued lips. (*After casting a very secret glance at Navamalika, she slightly nods her head. Then some one appearing without the dropping of the scene closes the eyes of Radhika.*)

Radhika (*Shrieking or crying aloud*): O Madhava, here is your Radhika as a female bee to wait upon your lotus-like feet, O, you of a lustful mind take out your palms from my tremulous eyes.

The friend (*Raising Radhika's chin*) : Such is the austerity of your chastity?

Radhika (*Abashing her look downwards*) : Friend, this has been uttered in mistake.

Nava : No, no friend, please admit that it is flurry of the mind (caused by love).

Radhika : No use speaking. In short, Madhava, who can fascinate the three worlds with his tresses decorated with the plumage of the peacock and with his complexion that has the lustre of a cluster or of the deep blue leaves of Tamala and with his ear-rings that play about his cheeks in unison with the graceful movement of the decoratives of his nose, and with cloth put on by him gracefully done into folds by a girdle round his waist is dearer to me than everything else, even than my entire life itself.

Nava : Friend Radhika, that Madhava is an object of love not only to you but also to all. Still it is proper for high born ladies to avoid the dreadful frantic play of the diabolical tongue of the wicked slanderer.

Radhika : Friend Navamalika, persons like you do not know indeed the anguish of heart caused by the arrows of the God of love. But Premakala may be asked regarding that.

Premakala : Oh, friend, I swear again and again to guard the three, reverence for superiors, chastity, and fear of rumour of the multitude. But the faintest tune of the flute indicating as it does a flow of nectar from the lower lip of the Lord (Madhava) slackens my resolution by degrees.

(*Radhika fancies herself to be hearing the flute and reveals herself struck with love.*)

Prema : This cheek has been devoured by horripilations, likewise this lotus-like face is throbbing on account of a pleasant shivering sensation, this perspiration engendered by love appearing on your breasts which resemble two golden hills. O Lovely-faced one, are you trembling again and again as if afraid of the missiles of Cupid?

(*Radhika represents herself as fastening the knot of her wearing garment.*)

Nava (*With laughter*) : To renew the knot of the wearing garment, O, delicate-limbed one, how much do you labour? If Pitambar Madhava looks smilingly at it, you will of yourself get fastened.

Radhika (*Looking at Navamalika delightfully*) : O, great be glory to the music played on the flute of Murari Madhava in as much as this has caused these thrills on the cheeks of exceedingly chaste ladies like you.

Nava (*Bashfully with her face downcast, aside*) : I do not find any dark complexioned cowherd, clad in golden garment as a consequence of whose sight, the condition of the fawn-eyed damsel becomes particularly such that to them the moon appears as the fire kindled with Tinduka-wood and even the sandal paste where applied gives a burning sensation and life itself becomes one's own enemy and the necklace becomes burdensome and deadly (a burden and even a messenger of death)

Or

Since the time when the tune of Madhava Krishna's flute, like the veritable attraction of Cupid, comes rolling out into the ears of damsels, these cheeks made tender by thick-set thrills testify their good fortune. (*In the green room*) I adore the Divinely Effulgent form who is enamoured of the love-lorn cowherd damsels (Gopis), with their characteristic ways of love, whose lotus-like feet are tinged yellow by contact with the cumulation of halo of the crowns of the gods. (*Bowing at His feet.*)

Prema : How is that Rasalalka with a picture board in his hand is coming this way?

(*Then enters Rasalaka as described.*)

We take delight in the effulgent form wherein glitters the necklace and the garland, whose grandeur is similar to that of a sable cloud and who has the happy knack of dwarfing the breasts of ladies in a tight amorous clasp, expert as he is in the method of dalliance.

Radhika : The picture-board (that is in the hands of Rasalaka) is the root of misfortune. Nava, you are putting forth its sprouts. I said beforehand that this should not be made over to the hands of Vakulamalika.

Prema : Friend Radhika, Owing to her fickleness, it has been dropped somewhere by her. That has been brought by this Brahmin boy. Then tell me by what means it can be recovered.

Radhika : This is exactly what I am thinking of. May it not be again bathed in the honey flowing from the lotus-like hands of Govinda?

Nava : Why do you question a matter of certainty?

Radhika : It will be ascertained from the consequence.

Rasalka (*Entering*) : Good luck to you all. (*So saying—hands over the picture board.*)

(*All begin to read after looking.*)

You are the moon by whom Chintamani was distressed. We youthful gallants are extremely pining unsteady like the *Chakora* birds. This inborn fever of the heart is for the decay of our strength, and ever causes anguish. I do not know, Oh tender-limbed one, how this mental fever of yours has subsided. (*All addressing one another*) Oh, friends, this verse, the amatory effusion of Murari's heart is meant for you only. (*Thus they begin to quarrel.*)

Prema (*Aside*) *:* We do not know who will, as the fruit of her penance, have Him, whose appearance resembles that of a fresh blue cloud, whose feet have anklets tied to them and who has yellow flowing garments and whose armpits are coloured with red dye saffron and whose hands hold the flute and whose red smiling lips have the power of causing infatuation (in the beholder) and whose tresses are in keeping with His dress. (*In the green room*) Whom can Sripati, the beautiful, not please—Sripati who has a face just as beautiful as the full moon and a wide chest and a waist like that of a playful lion and whose arms possess the beauty of the emerald and who is more handsome than even Cupid and the grace of whose gait anguishes the pride of an intoxicated elephant. (*Looking*) How is it that this Vakulamalika comes this way cheerfully placing the blue lotus on her chest.

(*Then enters Vakulamalika as described.*)

Oh, alas, alas, the flute of Krishna is now making my heart unsteady indicating as it does the way to approach the sweetness of the unsteady or limpid ocean of liquid flow of nectar from his red Bimba-like lips. (*Looking*) How is it that this Radhika followed by her two friends and Rasalaka displays the sprout of her love in the vicinity of the row of the Vakula trees. Therefore I shall show respect to my friend.

Radhika (*Approaching*) *:* Why do you greatly esteem this blue lotus used as an ear-ornament?

Vakula : This bud of a blue lotus used as an ornament in the ear of Murari slipped through haste secretly and got as it were a fall from a precipice on the ground being vanquished by a side long look or glance. (*Thus she whispers into the ears of Radhika.*)

Radhika : Friend, I have verily been restored to life by this ear ornament.

Nava : Friend, friend and finally "by Krishna," (has been left out) (in the air). The flute of Murari overpowers the minds of even the great sages as it indicates some marvellous things of the drama of Rasa-festival like the benedictor prologue verse.

All (*delightfully*): This is so, this is so. (*All betrays love-strickenness.*)

Rasalaka (*Thrillingly with folded palms*) *:* I take refuge in the supreme formless soul, beyond the ken of mind and speech who is captivated by the tremulous glance of the milkmaids.

(*Looking*) Murari takes to the flute (*moves to and fro*) in Brindaban,—Murari, the stage-manager of the dramatic performance of attracting the hearts of the the milkmaids who are terrified by the overshooting arrows of Cupid and the delicacy of whose appearance deals a deathblow to the pride of Cupid.

Nava : Oh, who is this blue brilliance in front gladly coming into the heart of Brundaban as the highest perfection of the flow of nectar, with a face challenging the moon (in beauty) the abode of Love, the only one to take delight in relaxing the knots of the petticoats round the waists of chaste ladies.

Rasalaka : Concealed behind the creepers, I shall secretly witness the Rāsa Festival. (*She stands as if doing so.*)

(*Then enters Madhava as described*).

Madhava : How is it that all of them are coming to me? Then let me have patience for a moment only. (*All of them approach Madhava.*)

Madhava (*Perceiving Radhika*) *:* This fair-faced lady with her plump thighs adorned with blue garment and with her tender armpits slightly visible and wearing ear-ornaments appears like (an embodiment of) Cupid's science of enchantment. (*Then perceiving Premakala*). The eye-brows of this damsel are a clear display of pretexts for the bow of Cupid, the flower-arrowed god of Love. Methinks the vermillion dot (on the forehead) of this damsel, whose eyes are wide like the expanded petals of a lotus, is a gun-shot.

Krishna (*Resorting to the row of the Bakula trees*) *:* I shall secretly observe their emotions.

Radhika : How is that Madhava has disappeared here?

(*All of them ascertained attentively, Radhika ascertaining closely*). Where alas, have I lost the old jewel which I had luckily got? The jewel whom Indra even honours by bending low the forepart of the crown of his head and whose complexion has been rendered dark by being besmeared with the mark of Kasturi with which the breasts of milkmaids are anointed, and who is the veritable pleasure-abode of all the graces, and whom I, by the merest good fortune, found at the foot of the Kadamba tree.

Vakulamalika (*Looking at herself closely*) *:* Nowhere do people live when life passes away ; what a miracle is this that I still live, without him who is dearer (to me) than my life itself.

(*All display the condition of separation*).

Radhika : The (memory of the) half-printed kisses of Krishna while holding my chin with the tips of his fingers and of the whispering or half-uttered trepidations due to his rising (emotion) excitement is now, alas, tormenting my life every moment.

Navamalika (*Looking at the moon*) *:* Cupid makes an offering of a whole host of maidens to the moon's orbit which resembles an altar of sacrificial fire in which the fresh and reddish rays are like flames and where the spots resemble a dense mass of smoke.

Prema : Me-thinks: the flower-arrowed god half burnt by the fire arising out of the forehead of Shiva in the guise of dark spot which has the appearance of an antelope in the moon is now moving in the water of the nectar pool (of the moon) in order to replenish his burnt limbs.

Radhika (*Makes a guess*) *:* The moon while attaining his full development resembles the tusker of Indra. I think a line of ichor is oozing out from it in the guise of dark spots.

Premakala : The firmament now attains the grace of a lake. There the stars present the beauty of lilies. And the moon is root with its rays as the stalks and leaves. A boar in the guise of a dark spot is digging it.

Nava : This liquid splendour and the flowing beams of the tremulous and glittering disc of the moon (the Lord of Rohini) which looks like the mass of lustre of the teeth of wanton women languid with ardent passion and also like a jester sporting in the lustre of the glistening smiles of luxurious lords are now becoming manifest.

Radhika (*Representing herself as touched with the breeze*) *:* How is it, Oh friend, that the gentle breeze adored by the sandal trees trembling in agitation, causes burning or is it the whirlwind of the ghost of Cupid consumed by the flames issuing forth from the corner of Shiva's eye?

All : Oh, trees, among whom Tamala, Krutamala, Rasala, Sala, Hintala, Tala, Vakula and Arjuna are prominent, please tell us of the path of the very youthful son of Nanda. We shall adore (the path) with the blue lotuses of our glances.

Prema (*Hinting at the flute with pity and envy*) *:* Oh flute, I know you have practised that fruitful penance with strict austerity which enables you alone to kiss the Bimba-like red lips of Murari.

Vakula (*With folded palms, pathetically directed towards the sky*) *:* Oh, Lord of the gods, I shall sacrifice even my life if once I behold your face with the hair dishevelled, with smiles rising forth, with tresses scattered about and with dots of fresh perspiration.

Prema : The life of fawn-eyed woman in distress is sustained by our glances. If there is niggardliness in this matter, then fie in your generosity.

Nava : O, you ocean of mercy, O Lord of the World, if you do not cast on me a look of mercy then does the sleep of meditation not leave your lotus eyes even now owing to my sins.

All (With palms folded) : We do not know anything other than the dark featured son of the cowherdess whose face is tremulous with the flute and is beaming a mild display of smile. Alas, why do you thus embarras your own slaves? If Oh, Lord, you are persistent in this matter then what will you gain by slaughtering women? (*In the green room*) Here comes gently the Lord of the Universe radiant with a smile, languid with passion encompassed with yellow garment, like the moon to the *Chakora*-like glances of lotus-eyed ladies.

All (To themselves) : By whom for the benefit of the world even the five-arrowed god consumed by the eyes of Shiva was given a graceful form. Come, let us go. (*All approach Madhava*).

Rasalaka : I too shall disclose myself (*so saying approaches*).

Rasalaka : What good shall I do to you?

All : Is there anything more gratifying? Since O Govinda, let this be the perfection of the artistic way in which you sportively dance your eyes (which resembles the lotus leaf, moved to and fro by the gentle play of the breeze and which have been formed by a happy blending of the quintessence of the showers of nectar) enhance plentifully the joy of the people. Yet let it be.

Let the acquaintance of the Good with the exceedingly charming composition of us, poets, the style of which challenges comparison with the beams of the spotless moon lead to a repeated formation of the waves of intense pleasure in the disguise of overflowing perspiration which are like the waves of an ocean.

Let there be unbroken prosperity in all the worlds. Let there be no calamity even to the enemies. Let the Lord of the Universe, in His guise of wooden image, send waves of merciful glances.

Here ends the drama of the Gosthi type Baishnavamri by name composed by Jayadeva.